THE KINEMATOGRAPH

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The
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Notice.
Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.
All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Some Personalities in Paris.

The title of *Directeur du* Kinematograph Weekly proved during my visit to Paris last week the "open sesame" to many busy and influential men, whose offices, as a rule, are strictly guarded from interviewers, agents and cranks. I feel particularly fortunate inasmuch as there was not a single obstacle put in my way at any of the places I visited, in fact, I was received with the greatest courtesy, and information of interest and importance was graciously accorded. In many cases it was difficult to refuse the good-natured hospitality so quickly offered by those who professed admiration for our journal, and who were glad to see its representative in the flesh.

On my present visit I did not wish to chat so much with the trader and manufacturer as to try and understand the new forces that are being brought to bear on the industry—forces which very few in this country are aware of. Who, for instance, knows of the powerful society formed of dramatic authors and bookwriters, which carefully and systematically protects their interests and sees that the imaginings of their brains are not utilized unless they receive an acknowledgment in the shape of a royalty?

Who knows of the association of actors and actresses, whose officials obtain remunerative engagements for them in front of the camera?

Who knows of the severe censorship, which is ever on the alert to prevent certain films being exhibited?

Who knows of the *Syndicat des Auteurs de Scenarios pour le Cinematograph* and their methods?

Who knows of the *Société des Auteurs, Compositeurs et Editeurs des Musiques*, who are on the watch to see that comic operas, operettas, and other musical compositions are not utilized for phonograph or kinematograph without royalties being paid?

It was to gain knowledge of these and other new factors behind the actual business that I obtained introductions to the leaders and directors of the Societies.

MONSIEUR PIERRE DECOURCELLE.

One of the greatest powers in this direction is that noted writer, journalist, playwright and administrator, M. Pierre Decourcelle, who is one of the two directors of the Society Kinematograph Authors and Literary Gentlemen, whose well-known initials, S.C.A.G.L., have been a mystery to the trade in connection with Messrs. Pathé Frères' subjects. It is at his office that books or plays are reconstructed for filming. It is here that contracts are signed with the leading actors of the French theatres to perform the characters in these abbreviated plays. It is here that the playwright or author condescends to allow his work to be handed to posterity in pictures; and the amount of money that circulates through the coffers of the Society would open very wide the eyes of the English makers. The system adopted shows wonderful tact and discrimination, combined with methodical organisation. Subjects are staged time after time in order that the vagaries of author, actor, and film manufacturer may be interwoven and culminate in success.

While chatting with M. Decourcelle the projection of a film was taking place in order that the sub-titles might be introduced at opportune points. These sub-titles were suggested and altered by the Directors of the Society, the author or stage manager of the scenario, and also by some of the leading actors who were present.

The Society's existence struck me as curious, and I argued that from the English point of view such a society was unnecessary, for all that was needed in England was for the skeletonised play to be presented to a manufacturer and he would devote his talents to choosing the players, to manufacturing the scenes; in fact, carrying

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the preparation and making of the subject through on his own shoulders. It was a revelation to find that the idea prevailed in France that there was more in the stage managership and preparation of the subject, if one may so term it, than in the actual manufacture of the film.

One realises that specialised brains were devoted first to the reconstruction of the play, to choosing suitable performers, and in protecting the interests of units assising in the production.

"What," I asked, "is your Society in existence for except to see that the author's rights are protected?"

Mr. Decourcelle, who spoke in English, said that this was but one of their objects. They aimed at the greater development and improvement of film subjects by bringing the best actors and authors into line, so that the result might be worthy of author, actor, and manufacturer, and that the interested public might appreciate the kinematograph at its true value.

It would be difficult for me to enumerate the notable works that had already been reproduced and the many more that were in preparation, but the list of art films was already assuming large proportions, and the variety and quality was well worth noting.

I was particularly struck with the desire expressed by M. Decourcelle that their scheme might be extended to England and other countries, that English authors and English actors might follow the example of their French confreres, and I am hopeful that something of this may soon be accomplished, and that we shall be able to see our leading actors portraying on the screen some of our finest English projections.

The Kinematograph Bill Again.

Reading between the lines of recent questions in the House of Commons, it appears not improbable that Mr. Gladstone's Kinematograph Bill, which it will be remembered was to have become law this session, may after all be dropped for the present and re-introduced next session—which means next year! That at all events is not an unreasonable conclusion to draw from the continual postponement of the second reading and in consideration of the pressure upon the time of the House. From the point of view of the trade such a postponement would not be unwelcome, and we allude to the possibility mainly to draw attention once more to the necessity of every living picture man giving the most careful consideration to the measure with the idea of securing modifications in certain particulars. We have already alluded to the omission of a clause legalising incidental music. A more important matter, however, is the clause requiring a licence to be secured even for halls which are only used occasionally for living picture purposes. Recently a travelling showman pointed out in our columns that this had resulted in certain halls barring pictures entirely, and a few days ago we had proof of another direction in which the clause works hardly upon a peculiarly deserving class of exhibitors.

Mission Work Affected.

Mr. William Stewart, of the Lantern and Kinematograph Mission, Bristol, is already known to WEEKLY readers, and his work has been described in our pages. He gives exhibitions of religious and educational subjects in connection with mission work, and in no case for private gain—the pictures are one of the means taken to interest and attract people to the services, and when money is taken it goes to some charitable object. Mr. Stewart, as a man doing work of public value without payment and in his own spare time, has a right one would think to consideration from the authorities. As the Bill stands, however, much of his work would be made impossible—the services, of which the pictures are a part, are held in three counties, mainly in mission halls or churches, which, not being used for the purpose of other entertainments, are not licensed and of which the proprietors in most cases would not go to the trouble of obtaining a licence for the purpose of three or four occasions in the year. Mr. Stewart and those doing similar work have, we think, a strong claim for relief in the matter. In Bristol, Mr. Stewart's qualifications are so well known that he is allowed to work without an iron house, and surely the Bill might contain a clause that in such cases it should be left for the local authorities to determine that the shows are given under safe conditions and by duly qualified persons. It is a matter that concerns the trade as a whole since there is no doubt that the kinematograph has a big field before it in mission work—a field which already employs the lantern largely and which will call for considerable supplies of films and apparatus at an early date.

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I HAVE had many interesting chats with visitors from abroad at different times, and learned much that is of value from their accounts of living picture matters in various parts of the world, and Mr. H. A. Spoor, the European representative of the Essanay Co. of Chicago, with whom I had a long chat on Saturday, gave me some facts about the origin of his company and incidentally of the immense growth of the trade in America, which I think cannot fail to interest my readers, who have, I know, been following recent events in America with the keenest interest.

* * *

THE Essanay Co. is only some two years old, and the attention of its principals has been so occupied with the up-building of the home trade, that no efforts have so far been made to introduce its product to the European buyers. That however, is the purpose of Mr. Spoor's present visit, who told me he would probably open an office in London and make the latter the distributing centre for the whole of Europe. He is at present busily making the acquaintance of our leading buyers, and showing sample prints of the Essanay subjects. Once firmly established here, he will take a trip to the chief continental countries to make arrangements for selling there.

* * *

THESE facts duly noted Mr. Spoor turned to the history of the concern. "It may be of interest to point out" he said, "that although the Essanay Company as such is so young, its principals are men with a lifelong experience of the business. My brother, G. K. Spoor, was I believe, the second man to make a film in America. However that may be, his claim to be the first renter in America is indisputed—he was both showing in places of his own and loaning films to other showmen, when many of the present lights of the business were engaged in other occupations, and he has the distinction of first introducing Mr. George Kleine to the business, in which he is now so important a factor. Mr. Kleine became G. K. Spoor's first agent, through whom he purchased films of every make for years.

* * *

"BEGINNING at so early a period you may imagine that my brother has had a fair amount of film pass through his hands, in fact, I think no one has bought quite so much. The peculiar feature of his trade and one of which he is particularly proud is that not an inch of all this film has been resold, but can still be seen stored in the office of the G. K. Spoor renting company.

* * *

"I MENTION these facts to show that he did not take up manufacturing without a proper grasp of the business. G. M. Anderson, the other principal, has a reputation throughout the States as a film producer second to none, particularly for comedy subjects and the result of the collaboration has been so successful that after two brief years the company has had to increase its office facilities, and open a much larger studio and factory to keep up with orders. At the same time, arrangements have been made for an increase of our weekly output by another reel—1,000 feet of film.

"I SHALL therefore have 2,000 feet of new film weekly, from which to select subjects for the European market, to say nothing of the negatives already in stock of stories which have not been seen out of America. Of these only subjects suitable for European audiences will be released, and I think some of our Western stories will be much appreciated here. I have a film of this class, which, together with a 500 feet comic, I am showing to your buyers as examples of our work.

* * *

"REGARDING Western subjects it may interest you to know that each winter we send a complete troupe of actors, stage manager, photographer, etc., with suitable equipment right out into the Western States where there is plenty of sunshine and spend two or three months producing the stories of ranch and cowboy life which have such a fascination for the public. You will realise the advantage of this 'going to nature' for a setting—the scenery of the West is there and the "atmosphere" is real. I may add that it is a guiding principle with us never to "stage" in the studio what can be filmed outside—our scenery is taken from nature and not from a back cloth, only interiors being staged. We can get all the scenery we want, river, mountain, prairie or forest, within twenty miles of Chicago.

* * *

"OUR offices are in N. Clark Street, Chicago; our new studio and factory, quite apart, in one of the residential neighbourhoods. I think some of the equipments in the latter would surprise English makers. What would you say for instance to a successful continuous running printing machine doing five times the work of an ordinary printer with a perforator running at the same speed preparing the film for it?

* * *

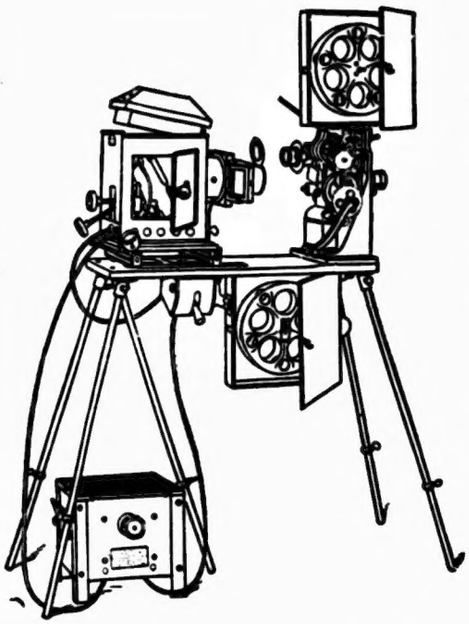
"ONE or two people have told me such a machine is an impossibility, but I can assure you I have seen it working many a time. One of the obvious difficulties is, of course, that negatives are of varying density and require varying exposures. This is accomplished automatically in this machine. Each negative is examined and the machine adjusted accordingly. A bell rings when a certain length has passed through and the lights are lessened or increased as the case may be."

* * *

IN reply to a question, Mr. Spoor stated that these machines were made in the workshop controlled by the Essanay Co., and although fully patented, were not likely to be marketed. I gathered that the Kinedrome, the projector used by the Geo. K. Spoor Co, was made at the same place. Mr. Spoor added that the Geo. K. Spoor Co. installed the machine, with operator, at a number of music-halls in the States, and also supplied the films. He also gave me an idea of the price obtained for this class of work, and all I can say is that the figures are calculated to make some of our exhibitors' mouths water!

* * *

FROM the Essanay Co. we turned to talk of trade matters generally, and I could not help being impressed by the friendly manner in which Mr. Spoor spoke of Mr. J. J. Mur-



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doch, the leading figure of the Independent movement, although the Essanay Co. is one of the Patents party. As Treasurer of the McVickers Theatre in Chicago (the Drury Lane of America, where "The Sins of Society" and other dramas from the Lane are staged), Mr. Spoor is well acquainted with the wonderful career of the head of the International Co., and the tale of the latter's rise to a position of power in vaudeville as he told it to me is a story which I hope may be told in detail in these pages at some future time.

* * *

WHEN I remarked that trade rivals in England were not wont to speak so highly of one another, Mr. Spoor said that one of the most noticeable features of the film fight was the personal friendship existing between men who were waging a keen business struggle. Mr. G. K. Spoor and Mr. Murdoch are friends of long standing, for instance, and do not let the fact that they happen to be on opposite sides affect them. "It is the same all over the States," said Mr. Spoor, "and you will frequently see two trade rivals meeting casually in the street and going off to lunch together, although each may have been alluding to the other in advertisements in terms the reverse of complimentary." All of which is a good sign, and perhaps serves to show that trade dissensions in America may not continue for ever.

* * *

FROM his position, Mr. Spoor was able to speak of moving picture matters in Chicago with some authority. The conclusion drawn from his remarks was that the day of the small show had passed in Chicago. The minimum capital at the present time for showmen he put at £5,000. Out of this from £2,500 to £3,000 goes in rent and innumerable men are finding the business a gold mine at 5 cents admission. The shows have usually an attractive 30 ft. front, and the hall behind is about 150 feet long. A few vaudeville turns and illustrated songs are usually introduced, and the pictures are well selected.

* * *

IT will be realised that it takes a man of capital to start in Chicago, and the result of the increased outlay is that shows are better than they ever were before, and no one talks of the business petering out as they did a few years ago. In addition to the ordinary theatre, there are establishments *de luxe*. One, the property of Jones, Linnick & Schaeffer,—the builders of the first White City—cost 100,000 dols.(£20,000) to convert into a theatre, and pays a rent of 45,000 dols. (£9,000), and yet makes money at the low admission price of ten cents (5d). When you calculate the patronage needed to make a profit at that figure, you get some idea of the popularity of pictures in Chicago!

* * *

ALTHOUGH many other interesting points were discussed I must now leave Mr. Spoor and America for a few home notes.

* * *

I AM glad to see showmen recognise the value of slides as a relief to their moving pictures, and that the ensuing season will have some novelties in this direction. I was told the other day I had slated the American slides in the past, and that my remarks will not hold good if applied to the present supplies. I had a very convincing test of this the other day by having a mixed lot of American and English coloured slides projected one after the other indiscriminately. A note was taken of the respective value of each, and I regret to say the English compared very unfavourably with the other makes.

* * *

THE backgrounds were flat and uninteresting, the posing and grouping of the characters was in many instances ludicrous, and the colouring—well, one wondered why the sky always possessed a sunset hue, why the buildings were the same colour as the road and the faces of the characters, or why blue trousers and violet coats were the fashion in the country scenes. There was no mistaking the improved quality of the American makes, of which I saw several; beautiful, though too vivid, colouring set off the real scenery, and the excellent posing and the photographic quality were good, although improvement could be obtained by more careful toning. I urge our home makers to see and contrast their productions with the latest from the States, and I think they will agree with me that there is very great room for improvement.

* * *

MY friend Mr. Walter Reynolds, L.C.C., sailed for the Cape on Friday by the ss. *Ruapehu*, and will be away from England for at least two months.

* * *

Our Johannesburg correspondent last week mentioned that a show apparently run by Mr. T. J. West and hailing from Australia was making a bid for success in South Africa. I learn now that these people are using Mr. West's name without authority and are trading on Mr. West's splendid reputation in order to draw people to their show. From what I learn even with this unfair method they will have all their work cut out to make money in South Africa at the present time.

* * *

MAY I point out the advantages of cleanliness, good ventilation and comfort to showmen during the present hot spell of weather? I particularly remarked in Paris that these three essentials are well looked after in the halls I visited. Fans—I do not mean of the noisy, obnoxious patterns that one so frequently meets, but a serviceable and good running instrument—were at work in many directions. Iced water has found its way into the country, and as there were a great number of Americans in Paris at the time it was duly appreciated. The programs were works of art, and were given away. Cleanliness and brightness made the hall attractive, and the gay uniforms of the attendants and high-class decorations were an example that our showmen would be wise to follow.

* * *

BY the good offices of Mr. Smith, of the Vitagraph Company (who, by the way, kept my new pencil as a memento of the visit), I was able to see their subject, "Washington," which will be released in about three weeks time. I carefully looked through the first section for the incident of the cherry tree, but it must have occurred before George arrived at eighteen years of age, from which time forwards the incidents of his life are portrayed. Or was it that no American actor would undertake so trying a part?

* * *

THE first part, 900 odd feet, did not strike me as quite up to the Vitagraph standard of an art film. I have seen better staging and acting, and there was a lack of strong incidents which made the length somewhat tedious. About half way through it vastly improved, and with a lecturette describing the historical situations would undoubtedly be of great interest in this country.

* * *

THE second part, which consists of another 900 feet, certainly made up for the tameness of the first part. Its dramatic and sensational situations were combined with splendid quality, excellent grouping, and unique and suitable tinting. The principal figure was better defined, and the sections could be understood by the man non-conversant with American history. Washington will certainly head many a program and create a new triumph for the Vitagraph Company, but whether he will outrival his prototype Napoleon from the point of view of a successful film remains to be seen.

Walturdaw Bioscope Lens Battery No. 2 & 3 New System

A new system has lately been discovered which does away with the old style lens. The new Lens Battery is quite a simple affair. It consists of an ordinary lens, the usual length and diameter, 3in. focus, having at one end an inside thread. The remaining apparatus consists of 5 separate lens fitted in brass mounts, each mount having an outside thread and marked 2in., 2½in., 3½in., 4in. and 4½in.

HOW TO USE

If the 3in. lens at a given distance shows too small a picture, then all the operator has to do is to screw on to it the lens marked 2in. when he will get a picture equivalent to that shown with an ordinary 2in. lens. On the other hand, if the disc is too large then he will fit either the lens marked 3½in. or 4in. according to the size of picture he wants. The definition with either lens is perfect and no loss of light ensues.

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No. 2.—For Ordinary Bioscopes, 1⅝in. diameter ... **£1 12 6** the set.

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4. Price is moderate.
5. Boxes very strong but light.
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7. And most important of all—**Will not damage the films.**

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PARIS, August 10th.

Censorship Mysteries.

The censors now appear as influential factors in the destiny of our films in foreign countries, especially in regard to artistic productions, which reflect the creative genius and taste of our authors. We have mentioned the telegraphic news received from Germany to the effect that a film from the Theatro Film Co. had been condemned by the censors. In this instance no reason was given for supporting the views of the censors, and we decided to inquire into the reason for this severe judgment, by personal inspection and by consultation with the authorised parties. The film censured, called Le Mouchoir de Marie, shows how discipline is enforced in a campaigning army on an innocent soldier who violates the instructions given by the general. What is an apparent theft is only the defence of its right to a handkerchief which had been given him by his sweetheart as a souvenir: the punishment is to be shot by his comrades. The severity of the discipline is clearly demonstrated, and its rigorous defenders should, I think, be the last to oppose such a demonstration. Anti-militarists would more likely bar such a film, and we are led to question whether militarised Germany is controlled by such censors. The censorship must have its rights, but proportionate duties and responsibilities must follow as a consequence, and there is urgent need of open declarations on the subject so that the manufacturers and the public may profit.

Another Complaint.

Certain renters who furnish the best programs in France complain that great difficulties are experienced in making up their programs. They only find it possible to buy a length of 1,000 metres per week instead of the 2,000 they need, so that the production falls short by 1,000 metres! The need is not generally less than three copies of this length in the renting office we have in view. British films would very readily be adopted, provided they equalled in quality productions which have been shown in France by leading manufacturers from London, when the need was hardly so apparent as it is now.

A Word About French Shows.

A French exhibition is a great film user by reason of its duration. Programs of entire novelty are the rule in quarters far distant from the Boulevards. I know this from personal investigation made in Paris and the suburbs this week. In the latter the demand for novelties is certainly not below the average, but the managers cannot generally afford it, and all they can do is to mix films of every description and age. But certain residential quarters one or two miles distant from the Boulevards are patronising first-class shows which hardly admit any film dating back even moderately. The only film which was not new at the Cinema des Ternes when we saw it last week was a "Bleriot Film," which had very properly and opportunely been given as an introduction to the "Cross Channel Film." Such films certainly deserve to remain in the "Archives" of a renting or exhibiting concern, and to appear again on the bill under certain circumstances.

The duration of the show was 2½ hours, with a short *entracte*, and the undisturbed attention of the public and its evident pleasure bear sufficient proof of its preference for long shows. We, however, feel less enthusiastic for such long exhibitions, and we sounded the manager, Mr. Jamel, on the advisability of his present policy as applied to his or other shows. He admitted that the Boulevard kinematographs can allow short durations and yet fill their hall and satisfy their public, but the families who, not indulging in "promenades" and varied entertainments, have adopted the "Cinematographe des Ternes" as their "amuser," want it to fill their evenings and do not in any way get tired. Public opinion is strong in favour of long shows, and the managers must give this satisfaction. Then we questioned whether any "public opinion" manifested itself intelligibly for the very nature of the films, and what were the preferences, and how expressed. We were invited in very courteously, and witnessed the many expressions of pleasure which greeted the magnificent Gaumont, Eclair, and Itala dramas, and the unequalled comic films of Gaumont. A great source indeed of dramatic emotion and of comical "furia," which always carries a thorough idea or inspiration seldom equalled in other quarters. The Gaumont Ciné Location and the Union des Grands Editeurs were responsible for nearly the entire renting of the program, which by its length somewhat contradicted the renter's statement as above stated, estimating at 1,000 metres the length of available films for the week's program. It seems, however, that the statement is correct, for this week's production, and some of our manufacturers seem to spare their efforts for the coming season!

Exploring the Turkish Market.

We had the advantage of a chat with Mr. Pierre Périn, chief of the sales department of the Gaumont Cinematograph Service, on his departure for Turkey, where he will study the present conditions of trade, and open an outlet. The chief of the renting department of Gaumont, Mr. Costil, will take charge of both services during Mr. Perin's absence, and he will follow this latter with interest, his journey through Vienna, Belgrade, Sofia, Constantinople, and possibly to Asia. Our readers know that the living pictures have been repeatedly barred from Turkey for many years, and gratitude is due to the pioneers who now endeavour to penetrate there with sufficient power and influence.

English Actors for French Producers.

At the time of dispatching these notes our correspondent in Paris has seen M. Pierre Decourcelle and enquired the probable time for an interview, and for initiating our readers in the creation of an art film in the celebrated studios at Vincennes. An appointment was made for a highly documentary interview, and when we thanked M. Pierre Decourcelle for the interest shown in favour of British readers, the great French writer affected a very inviting "entente cordiale smile," and reminded us of the wish he had expressed and we textually reproduce: "that English actors give his French Society the precious assistance they can give, the more easily as with the kinematograph the language difficulty does not exist."

LATEST URBAN FILMS.

Yachting off Cowes

Race for the King's Cup.

Fine weather and a good breeze favoured this unusually interesting marine contest, of which we were fortunate in securing a brilliant kinematographic reproduction at close quarters.

With jackyarders aloft over full mainsails, the twelve competing vessels cut smartly through the water, passing and repassing each other, at times heeling almost completely over, thrilling scenes and grand water effects being presented.

"Meteor IV." and "White Heather" secure the lead, the latter ultimately beating the German Emperor's Yacht by 14 minutes.

No. 2413 **Code "Heather."** **Length 465 feet.**

ARRIVAL OF THE CZAR.
Royal Review of the Fleet in the Solent.

Owing to the interesting nature and popularity of the film—taken exclusively by us—faithfully recording the above great events, we feel justified in again calling attention to it as A TOPICAL OF IMMENSE DRAWING POWER.

No. 2412 **Code "Solent."** **Length 315 feet.**

Sir John Thornycroft's Hydroplane, "Skimmer."

Unique pictures of this marvellous and practical little working craft steadily gliding along the very surface of the water at 30 miles an hour, leaving a white line of foam in her wake.

No. 2410. **Code "Skimmer."** **Length 105 feet.**

In the Tyrolese Alps.

Around Innsbruck: beautiful panoramas of lofty mountains and rocky formations; foaming torrents, cascades and waterfalls. **Corpus Christi procession at Cortini. National Tyrolean dance. Sensational cliff descent by Eagle nesters.**

No. 3463. **Code "Tyrol."** **Length 360 feet.**

The Blind Man's Daughter.

A touching story of devotion interwoven with scenes of unrequited love and a rejected suitor's plot to deprive the blind father of his only joy. While leading her afflicted parent along the street, the girl is abducted. In the struggle, the old man rips away a portion of the villain's clothing which provides the clue to a speedy liberation.

No. 4139 **Code "Ablepsy."** **Length 500 feet.**

Send for our 432-page Catalogue of Classified Film Subjects—a most complete and elaborate Production.

Price of Films, 4d. per foot net. Supplied WITHOUT RESTRICTIONS.

CHARLES URBAN TRADING CO., LTD.,

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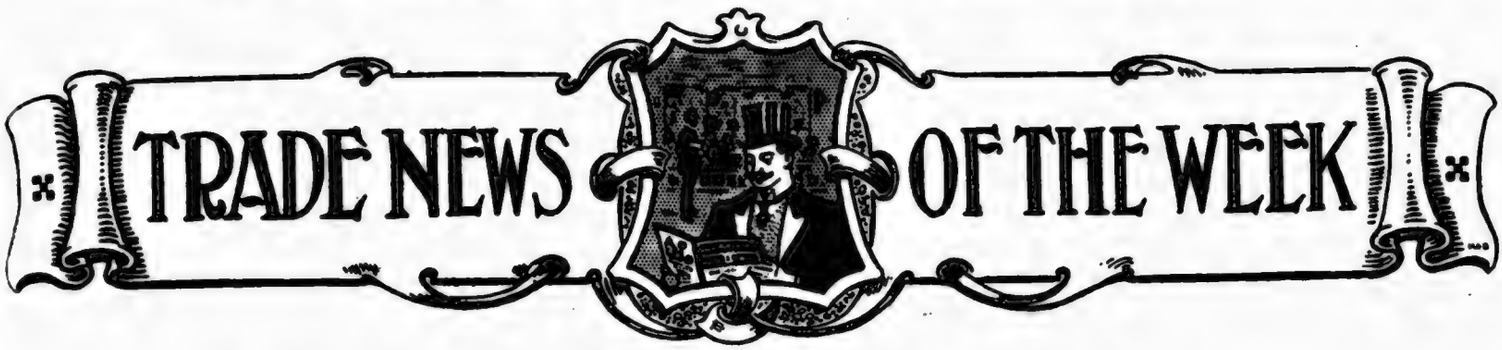
Distributing Branches in every Country. **Telegrams "Bioscope, London." Telephone: 3118 Central.**



New Electric Theatres.

The Electric Theatres (1908) Ltd. will shortly open a theatre at Southend and another at Birmingham.

Another at Lewisham.

The Electric Palaces, Ltd., whose artistic theatre at the Marble Arch is the admiration of the West End, are opening up at Lewisham on an equally grand scale.

Wrench v. Burnell.

Mr. Arnatt, who legally represents a number of firms in the kinematograph trade calls our attention to a misprint in reporting the above case last week. His name was printed J. Donatt instead of J. Arnatt.

A Realistic Film.

When the Hand of the Victim was being screened this week at the Tranmere Music Hall, Birkenhead, several women in the audience gave vent to their emotions in suppressed screams.

Fire Easily Quelled.

About two o'clock on Monday morning flames were seen to be issuing from an aperture in front of the premises of the Electric Theatre, Rye Lane, Peckham. A fire engine was quickly on the spot, and it was discovered that an outbreak had occurred in a small room in which accumulators were stored. Very little damage was done, and the fire was quickly extinguished.

M. Georges Francfort,

director of the Cinema Palaces, Ltd., of Paris, is at present in London, and in an interview at our offices we learned that his purpose is to take any steps that may be necessary to protect the patent rights which he holds (for England as well as France) in the daylight screen. M. Francfort's rights have already been recognised by the Paris Courts, which granted an injunction, and he is prepared, if necessary, to take a similar step to safeguard his rights in this country.

New Companies.

Record Film Trading Company, Ltd.—Registered 28th June. Capital £500, in £1 shares (150 Preference). Objects: To adopt an agreement with P. Rittener and to carry on the business of photographers, kinematographers, manufacturers, and exhibitors of and dealers in pictures, photographs, kinematographs, etc. Private company. Registered office, 31 Norfolk House, Laurence Pountney Hill, E.C.

Daylight Cinematographs.—July 31st. £20,000 (5s.). As title. Agreement with J. Doyle. Minimum subscription, 1,000 shares. 344 Winchester House, E.C.

Automatic Vaudeville Daily Bioscope, Ltd.—Registered July 1st. Capital £1,000, in £1 shares. Objects: To carry on the business of theatre proprietors, exhibitors of bioscopes, kinematographs and automatic machines, etc. Private company. Registered office, 27-8, Bishopsgate Street, E.C.

A Trade Change.

We are asked to notify the fact that Mr. H. M. Kemplen is no longer in the service of the Gaumont Co., and we understand that he is now representing the New Century Film Hiring Service, whose head quarters are at Bradford.

The Hepworth Manufacturing Co.

have issued an admirably written booklet about their new "Vivaphone" synchroniser, giving full particulars of the methods of working the instrument, illustrated by diagrams and photos of the actual parts, and containing a list of the singing picture subjects already prepared.

Not a Film Fire.

A German reader of the Weekly calls our attention to the fact that the fire last week at a kinematograph theatre in Dresden was not caused by the ignition of a film. The conflagration was brought about by the carelessness of a visitor, who threw down a lighted match in the refreshment buffet.

Public Hall, Barnsley.

On the occasion of the local Hospital Gala held last week, Mr. Denvers (the lessee) gave an exhibition of his bio-tableaux in the open air before an assembly of about 7,000 people. This week he is showing a film depicting various scenes taken of the Gala.

Crowds Turned Away.

Mr. Dixon Scott, of Jarrow, scored another success, writes our correspondent, when on Bank Holiday he opened the Theatre Royal with the title of "Royal Kino." It makes a very comfortable picture rendezvous, and is crowded every night. Indeed, crowds are turned away. Mr. Dixon Scott acts as manager and lecturer, Mr. Harry Scott is chief operator, Mr. Andy has charge of "effects," and appropriate music is rendered by an efficient orchestra conducted by Mr. Edward Scott. The featuring of Tyler's Topicals enhance the value of an exceptionally fine program.

English Hustling.

That English firms are not behind their American cousins in "getting a move on" when circumstances demand it, is shown by the recent day's work of Messrs. Barker, Smith and McDowell, of the Warwick Co. On Sunday morning early rising was the order of all three, and a walk of some five or six miles to the office (where the party forgathered shortly after 5 a.m.) was not a bad preparation of what was to follow. In a few minutes a motor was on the way towards Salisbury, and after breakfast an adjournment was made to the Plain. The morning was occupied in taking pictures of the troops, and after lunch in the camp, the car was pointed towards Bournemouth, where there was business to be transacted. Then, after a hasty supper, the return journey was recommenced, the Plain being reached at midnight. By six o'clock the next morning the travellers were again busy with the camera, and returned to London at 5.30. Altogether between 5.30 on Sunday morning and the same time on Monday night 330 miles were covered. The picture was put on at the Empire on Monday night.

If it happened the Warwick got it

ROUND OUR Territorials' Camps ON Salisbury Plain

A series of interesting incidents of a day in Camp with the Territorials

Length 500 feet **Code Word "Ambug"** **Price 4d. per foot nett**

The WARWICK TRADING Co., Ltd.

The World's Headquarters for Animated Photography,

113-115-117, CHARING CROSS ROAD, LONDON, W.C.

Telephone: 120 CENTRAL. Telegrams "COUSINHOOD, LONDON."

A Bioscope Entertainment,

under the direction of Mrs. Kennard, was a prominent feature of a garden party recently given by the Mayor and Mayoress of Eastbourne.

A Little to Go On With.

The directors of Biograph Theatres, Limited, have declared an interim dividend for the quarter to August 2nd at the rate of 20 per cent. per annum.

Living Pictures to Indentify Rioters.

If the *Daily Telegraph* is to be believed, it is intended by the Police Authorities faced with the task of quelling the riots in Copenhagen that the police in all the principal streets and squares shall take kinematograph views in order to identify all the authors of outrages.

Pictures in Company Work.

At an exhibition of the products of the Commonwealth Oil Corporation, held at the offices in Victoria Street, a series of kinematograph pictures of the propety owned by the Corporation in Australia were displayed and described by Mr. D. A. Sutherland, F.I.C., the general manager and consulting engineer.

Hanley Hospital Saturday Fund.

By the kindness of Mr. and Mrs. Pat Collins, the committee of the above fund were given the whole proceeds of two kinematograph exhibitions in the large show at the top of the Market Square. Mr. Collins sent for the series of films illustrating the principal incidents in the life, work, death and resurrection of our Lord, taken from the Oberammergau Passion Play. One of Mr. Collins' staff gave a description of the subjects as they passed along, which added largely to the interest of the exhibition. The nett result was a sum of £12 10s. added to the Committee's funds.

The New Hall at Erith.

The management of Mr. Sidney Bacon's new hall at Erith has been entrusted to Mr. Henry Chadwick who hails from the North Country and for some years was prominently associated with the Grand Theatre at Newcastle. The operator is Mr. Charles E. Ralph, who has attained considerable efficiency in his profession. The management have generously arranged a benefit concert to be given to the relatives of the young man Heward who was fatally injured whilst engaged in electrical operations at the hall.

The Shackleton Films.

Preparations are proceeding apace with the "Shackleton" films, and the last lot of new negatives have now reached England, and are in course of preparation for issue. It is hoped to have the set ready in time for press review at an early date. Several Royal Command performances will have to be given. Lieut. Shackleton himself intends starting lecturing throughout the United Kingdom during the latter end of the summer, and as the nature of his agreement with the Gaumont Co., precludes his making use of the films, such lectures will be a most valuable advertising adjunct to the showman who is exploiting the film. We are hoping at an early date to be able to publish an interview with Lieut. Shackleton, and obtain some of his experiences in the taking of these films. The issue of this series of films should be one of the biggest things ever experienced in the kinematograph business. The work will be in the capable hands of the Gaumont Co., who have already had wide experience with other similar big deals, and being above all a firm who confine their services exclusively to the wholesale catering to exhibitors will enable their clients to get the full benefit of their enterprise. We understand that considerable temptation was offered to the Gaumont Co. to take out the films on sharing terms and exploit them themselves; they declined absolutely to do so, preferring to work through the exhibitor in accordance with their long accepted principles.

A Clever Wheeze.

We have received Mr. T. J. West's latest advertising dodge, which is up to his usual standard of ingenuity and originality. It is a diamond shaped badge printed in light blue on a stout card. On one side in an effective design appears the statement that "West's Pictures are the best of all," and on the reverse information is given that "all children wearing this badge will be admitted to West's Pictures on Saturday and holiday matinees at half price. Be sure and take care of it." The badge has a silk cord attached, and thousands of youngsters in full pride of such a useful adornment are treasuring up the fact that they can get into the show at half rates.

A Roving Commission.

Several of our provincial correspondents have been commissioned to visit other parts of the country to become personally acquainted with picture shows in these districts and to obtain information which would be of value to our readers. Last week, as will be seen from another page, we sent a special commissioner to Glasgow and Edinburgh, and we have obtained some very interesting facts, which will be published in our next number. "Condenser," who has interested the trade in optical lantern matters, has also been touring through the Eastern Counties, and a short article on business matters in that district will be found elsewhere. Next week we have a representative on the South Eastern Counties, who will pass from town to town, and will give an account of the kinematograph industry in that part.

Kineto, Ltd.

A call at Rupert Street found Mr. Avery expecting a visit from Johnny Summers, the conqueror of Britt, who started a tour of the Syndicate music halls this week. Mr. Avery's firm, it will be recollected, took the film of the second contest in which Summers and Britt appeared. While waiting Mr. Avery gave us particulars of some of his more recent adventures—the last a trip to Cowes, resulting in a fine picture of the Duke of Westminster's motor boat—the fastest in the world—the "Ursula." A short interesting picture shows the vessel attaining the phenomenal speed of 35 knots (about 40 miles) an hour. Mr. Avery also arranged to film Holbein's attempt to swim the channel on Monday. In the way of apparatus, he told us of a new camera, with a new movement, on somewhat similar lines to that in the Kineto projector, which he thought marked an advance on present models. Magazines to take 300 ft. of film and a take up, free from the defects which have often resulted in a spoilt picture, in the present model are other features of the intrument, to which we shall return in detail later in the season.

Mr. W. Cecil Jeapes,

who will be remembered in connection with the Graphic Cinematograph Co., and later with the Warwick Co., will shortly occupy once again a prominent position in the English trade. Mr. Jeapes, accompanied by Mr. Harrison Ward, his old time assistant at Charing Cross Road, is at present on the Continent securing negatives, and some very fine films have, we believe, been secured—the studios of some of the leading firms having been placed at the disposal of the travellers. Shortly an office will be opened in Cecil Court or another central spot, at which Mr. Jeapes will have for sale, in addition to the films of his own taking, the subjects of some of the best known Continental makers. Mr. H. Jeapes is already handling, from a temporary office in Gt. Queen Street, the product of Ambrosio Aquila and Astella (a new Italian firm), and there are other agencies on the way of which we are not at liberty at present to give particulars, but which will undoubtedly make Mr. Jeapes' output at once one of the largest and one of the most attractive in the trade. As to quantity we believe as many as fifteen films a week will be released, and readers will be enabled to judge of their quality when the names appear in the WEEKLY in due course.

WILLIAMSON FILMS

GINGERBREAD

We have succeeded in this Film in once again getting out of the beaten track, and have produced a really laughable subject and one without any resemblance to subjects which have gone before. The scene shows the fronts of a baker's and ice cream merchant's shops. The former is doing an immense trade with a special line of gingerbread, and the proprietor of the latter is mortified to see everybody neglecting his offer of ices for the tastier ware of his competitor. At last an idea strikes him, and during the temporary absence of the baker, he bribes the latter's boy to put a liberal dose of cayenne pepper in the next batch of gingerbread. The result is that the customers are nearly driven mad by the heat of the cake and rush for ices to allay the irritation. Afterwards they attack the baker and his assistant, and force them to eat some of the gingerbread. The boy confesses, and an amusing chase follows in which the youngster attempts to cool himself with the aid of a block of ice, but at last gets so hot with the dose of pepper that he goes off in a cloud of smoke.

Length 395 feet

WILLIAMSON, DRESSLER & CO., LTD.,

27, CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.

Telephone 7393 Central. **Telegrams "Kinetogram, London."**

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Are you looking for ***COMIC FILMS?*** *We make a speciality of* ***Real Laughter Producers,*** *and invite you to inspect the following specimen:*

The Embarrassing Portfolio

On buying a new pocket book, a gentleman transfers his papers from the old one and throws the latter away. He is, however, pestered by people who bring it back to him, is quite unable to get rid of it, and, after some highly amusing scenes, swallows the pocket book. Even then he has not seen the last of it. Severe pains seize him and, as the result of an operation, the book is once more recovered intact and handed to him.

Length 445 feet **Price £7 8 4 nett**

Have you seen the following:

Magda — Length 960 ft. — Now Ready

In the Motherland — Length 595 ft. — Price £9 18 4

The Talisman — Length 410 ft. — Price £6 16 8

The Woodcutter — Length 710 ft. — Price £11 13 4

Sole Agents for the British Empire—

WALTER TYLER, Ltd.

The Film House, Gerrard Street, W.

Telephone **3668** HOP (2 lines). Telegrams: "WALTER TYLER, LONDON."

The Showman's Loss.

Showmen in Sheffield are losing many pounds every week by having their bill matter covered with posters of a well known jeweller and pawnbroker, and an esteemed member of the city council. The WEEKLY is making enquiries and hopes to be of service to the trade in this matter, for such tactics as these mean ruination to the small showman; in fact, fly posting is an unmitigated nuisance not only in Sheffield but in many provincial towns.

Film Insurance.

The Gaumont Co. inform us that they have for many months past been in the habit of insuring programs and even machines and in some cases the buildings, in connection with the exhibitions which their clients run at the clients request. They entered into arrangements with a leading Insurance Co., as far back as last February and will be very happy to quote inclusive terms to any exhibitor requiring the same. In view, however, of the near advent of the non-flammable film, we must say that what might have been a very useful scheme, will probably cease to be a practical benefit when the Insurance rates are materially reduced, as may be anticipated in the near future.

Surrey Council and Picture Shows.

The regulations issued by the General Purposes Committee of the Surrey County Council with regard to kinematograph shows provide that kinematograph machines and lanterns using celluloid films shall be properly constructed with an inner lining of sheet iron, and the lantern must be provided with a metal shutter which shall fall freely between the source of light and the condenser. The parts of the films opposite the lens should be provided with an apparatus which prevents the film, if kindled, from burning towards either of the spools. The projecting machine must stand in a suitable fire-proof room, and must be at least 2 ft. from the audience on three sides, and 6 ft. on the side on which the door is situated. In the event of any irregularities, the public are asked to communicate with the clerk of the Council at the County Hall.

An East Coast Trip.

Kinematography is flourishing in North-East Anglia. During Bank Holiday week we visited the Humber side.

At Hull the Circus in Anlaby Road was doing wonderfully well considering that after Monday the weather was really in accordance with the calendar. Mr. Emerson's enterprise is a vast responsibility having regard to the numerous powerful counter attractions in the city, but so well organised are his efforts and so attractive the programs presented that the Circus fairly holds its own against all rivals. Special matinees arranged for attracted satisfactory audiences, and the long continued season shows no relaxation of spirit in the front of the house. Indefatigability is the motto of the management here.

Messrs. Raymond's tenancy of the Hippodrome, Great Grimsby, continues highly successful. The evening of Bank Holiday witnessed the assemblage of two vast audiences; indeed, all previous records at the house were broken, a feather in the cap of the new resident manager, Mr. A. Rowella, who was previously manager of the Queen's Park Palace (Harrow Road, W.) for the same firm, and prior to that on the managerial staff of the Star Music Hall, Bermondsey. The pictures presented were well chosen and splendidly projected, the "turns" engaged as a relief were talented and refined, Messrs. Jones and Company being an excellent number. The operator here, Mr. Matthew Honor, is one of the few present-day manipulators who have graduated in the old school of legitimate optical lanternists, he having had over twenty years' experience with such well known entrepreneurs as Colonel Dyke, to whom he was introduced by Mr. Hay Taylor. We had an interesting chat with him anent old times, and he is a thorough believer in the revival of optical lantern entertainments. This hall is now in the 124th successive week of unvarying financial success.

On the promenade at Cleethorpes we found Mr. F. R. Oliver doing well at the "Kursaal," The Invasion of England being his top line. Mr. Carl Vernon controls the projector here, and as Mr Oliver himself remarks, "It is the man at the wheel who after all has most to do with the show." On Sunday each week the full coloured film of The Life of Christ is given to three audiences. On Sunday morning last the Syrian natives connected with the "Palestine Caravan," now assembled at Cleethorpes, attended the performance in full costume, and their chief (Mr. Demetrius Domian, of Jerusalem) described the pictures, this novel departure securing a full house. In common with other seaside resorts the "Blackpool of the East Coast" has been quieter than usual this year owing to the unfavourable climatic conditions, but the improved weather experienced during the last few days has filled the town and lodgings are now at a premium.

Staging Extraordinary.

"HUNTING BIG GAME IN AFRICA."

It is surely a feat unique in trade history for a real hunt of wild animals to take place in a moving picture studio—lions being tracked through apparently dense jungle, shot, carried back to camp and skinned, all for the purpose of the moving picture camera?

That such was the manner in which the Selig Company's film with the above title was obtained we know from the illustrated article in the *Chicago Tribune* describing its making, but, except for the photos reproduced in our American contemporary, in which the "jungle" is seen to be a set scene in the middle of the large Selig studio, one might easily believe that the film was a record of an actual hunt in an African jungle, and the makers will be generally complimented on the realism of their staging.

The subject is described as "founded on President Roosevelt's trip," and the leading sportsman bears a marked resemblance to the Ex-President of the U.S.A. The opening shows the arrival of the party at the Mombasa Hotel, the Ex-Presidential smile being much in evidence.

Preparations for a sporting excursion are seen in full swing in the subsequent scenes, and then, leaving the sportsmen for a while, we get a really remarkable series of views of the denizens of the jungle at home. A huge baboon is first seen busily eating, then a leopard is seen pouncing on its prey, and afterwards a close view is given of the animal, which bares its teeth in anything but an amiable smile.

Following a glimpse of the huntsmen in the jungle, mounted on elephants, we make the first acquaintance of King Leo—a fine lion being seen at close quarters in a fine setting of jungle. This animal is destined for capture alive. A trap is laid for him, a living lamb being placed temptingly in sight. Leo, on his way to seize it, is precipitated into a pit, the mouth of which has been lightly covered over. A cage is quickly lowered over him, he is pulled up, and carried away captive.

A native now sees in the sand the track of a large lion, and the whole party are soon hot on the scent. The lion is driven to bay and dispatched after two shots and, his body slung on a pole supported by a large number of negroes, the merry party return to camp, where the animal is skinned, and a young man who has been seen to make considerable use of a kodak secures a "snap" of the successful huntsman with his trophy.

The film is well worth the inspection of showmen. As a specimen of staging it is indeed remarkable, and the personality of the chief actor lends an added interest. It is safe to say that few persons would recognise it to be a staged subject.

BIOGRAPH Co.

U.S.A.

BIOGRAPH FILMS

The public like them and "they want more."

Do not fail to visit our Show Room at

4 RUPERT STREET, W.

on Monday, Tuesday and Wednesday (August 16th, 17th and 18th), after which dates no orders will be accepted for Films for delivery on release date which will be about September 7th.

The Convict's Sacrifice

Length 977 feet. Drama.

Proving that the noblest work of God is man. "He is noble only who in word, thought, and deed, proves himself to be a Man."

The Slave

Length 998 feet. Drama.

A story of the Romanesque type, telling of the noble sacrifice of a devoted wife and mother.

We are releasing on the 16th inst. the following Films

THE COUNTRY DOCTOR
Length 942 feet — A great heart drama. A story of temporal deeds which reap Spiritual reward.

The Cardinal's Conspiracy
Length 999 feet — Drama. Proving that when a woman will, she will.

These are excellent subjects and should find a place in every program. . . .

Bulletins fully describing the above will be sent on application.

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TYLER'S

LATEST

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NOW READY

Daisies won't tell
Give me one more chance
Come, be my sunshine, dearie
Cheating
Can't you see
Harvest Moon
Bye and bye
Love light
Drifting
Once upon a time
Dear old folks
Dying Engineer
Let's play House
Roll away
Turn from the world

HARSTN'S

Latest Song Slides

For the stars and stripes and you
Stars of the national game
Grandma
Just one sweet girl
My garden that blooms for you
Its the pretty things you say dear
When a girl and boy are in love
Mansion of Millionaires
You are the girl for me
Taffy
Sometime
Hurrah for Uncle Sam
Oh you kid

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Telegrams "Walter Tyler, London."
Telephone 3668 Hop (2 Lines).

Kinematograph Panoramas.

By J. Hay Taylor.

It may seem a very simple matter to swing around a kinematograph camera on its tripod when taking views of the panoramic order, but when these views are projected on the screen it is not uncommon to observe that now and then there is a stop, then perhaps a slight jerk. In other words, the "sweep" of the camera has not been of that evenness to ensure the desired degree of continuity.

Those who have had to take views of this nature will well understand the difficulty, and although they may use their best endeavours to keep the camera moving at a steady rate, nevertheless this jerky motion alluded to will at times make itself evident, in spite of attempts to keep the movement even.

During a recent interview with Mr. W. Barker, of the Warwick Trading Company (and I may here say that Mr. Barker is looked upon as the very soul of that Company), this gentleman explained that one Sunday lately when he was winding up his "grandfather's clock" something went wrong, so he decided to remove the pendulum escapement. Naturally, the minute hand went round the dial at an even rate.

Now, Mr. Barker thinks kinematography by day, and often dreams of it at night, so naturally he could not let this incident pass without applying it in some way or other to his business. So he argued, if a kinematograph camera were placed under like conditions at the centre of the minute hand, all trouble in taking kinematograph panoramas would be at an end as far as jerkiness is concerned.

As I at once grasped his good point, I put the matter plainly to my friend Barker, and asked: "Is this conversation confidential? If so, I will preserve your secret until you have an opportunity of making something out of your idea." His reply was prompt, viz.: "My aim is to endeavour to perfect kinematograph work, so if you can let other workers know that a device of this nature will ensure steadiness in working, by all means give it to the world, for let us all have of the best, and some other time someone else may make a suggestion that I will be glad of."

Such is the magnanimity of Mr. W. Barker. Long may he—etc., etc., etc.

To carry the suggestion out, it is merely necessary to arrange a train of wheels at the upper part of the tripod turn-table on which the camera is set, in such manner that the camera may be slowly and steadily swung around, for during its motion it will have to drive the train of wheels; thus steadiness is assured and all jerkiness eliminated. It is to be expected that someone or other will remark that Johnson's pantascopic camera was rotated by clockwork in years gone by—true, but in that instance the motive power was a spring, and the whole apparatus required exceedingly careful handling to ensure its proper working.

Mr. Barker's suggestion is a device to pull the camera around by hand, whilst it having to drive the train of wheels ensures a perfectly steady motion when making its circuit.

Those who know Mr. Barker well will be able to call up a mental picture respecting his enthusiasm from the following. "I tell you, Taylor," said he, with great facial expression and sundry wags of his finger, "it will not be many months before all kinematograph camera tripods will be fitted with this idea if you will but make it known. Then I shall have the satisfaction of knowing that I have done something to suggest the better taking of kinematograph panoramic pictures." Then, after a pause, he stated: "Let others throw out some hints, and let us all work together to raise the status of kinematograph work."

Without doubt, Mr. Barker's aim is towards the perfection of kinematograph pictures.

The Growth of the Song Slide.

AT MESSRS. WALTER TYLER, LTD.

This is the age of specialising. Messrs. Walter Tyler, Ltd., of Waterloo Road, can fit you out a complete show in next to no time if you desire it, but they specialise in song slides. A Weekly representative, ever on the *qui vive* for the latest developments in the motion picture world, looked in at Tyler's last week. Fortunately, Mr. Bishop, the ruling spirit of the house by the river, was on hand, and for the moment free from the press of business. The writer certainly found something new, and that was the tremendous development of the singing picture trade in the Provinces The metropolis is a long way behind in this particular enterprise.

"Yes," said Mr. Bishop, in answer to the Pressman's enquiry, "the song slides are going strong. We notice an increasing demand every week. We have now over 600 song slides, and we supply singers with the music for practically all of them."

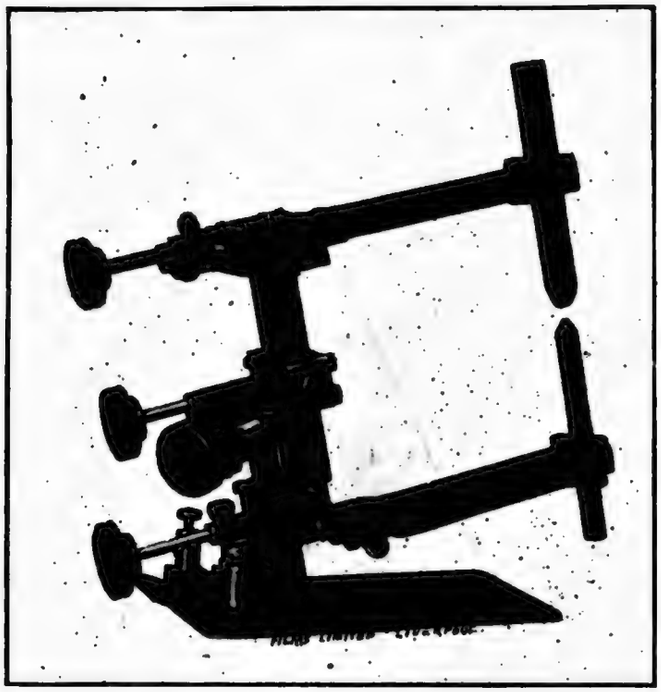
"Really! There's no doubt it is a capital idea. I wonder the London managers don't wake up to it. The singing picture is such a relief to the strain on the eyes."

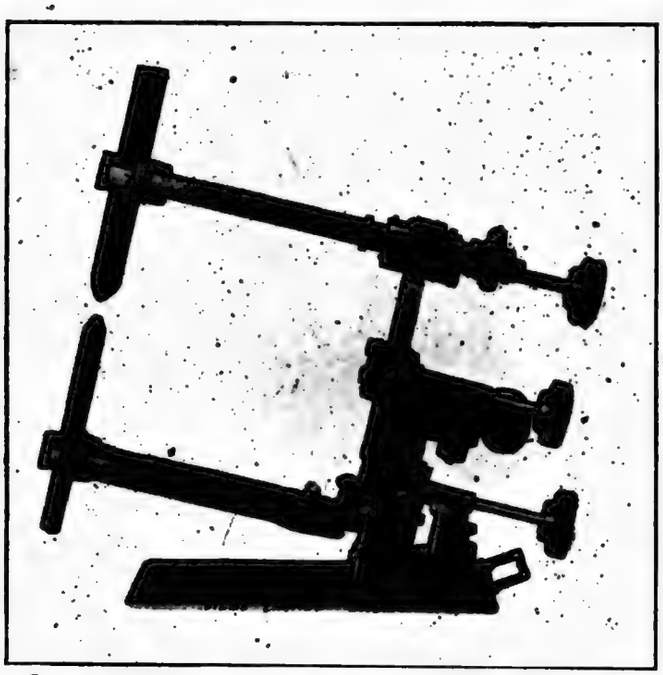
"Yes," said Mr. Bishop, "it forms a delightful interlude to the pictures to have a good song well illustrated and well sung."

And then Mr. Bishop handed the Weekly man his printed list of songs. What better accompaniment, thought the pressman, to a picture entertainment than to hear a really good rendering of "Angus MacDonald," or "The Anchor's Weighed," "The Bugler," "The Better Land," "Off to Philadelphia," "Mary of Argyle," "Love's Old Sweet Song." These are taken at random from the list, and no one could blunder with such a 600 to choose from!

Messrs. Tyler appear to have the pick of the songs of the English speaking race, and the range is from such good old ballads as "Robin Adair" and "The Irish Emigrant" to the very latest in their June repertoire, including "It's hard to find a real nice man," "Dublin Daisies," "Don't forget to drop a line to mother," "When you're with the girl you love," "My Prairie Song Bird," and "Take me up with you, dearie," a specially written aerial song introducing a real airship.

In response to other enquiries the Pressman learnt that Walter Tyler, Ltd., can turn out over 2,000 slides a week, and their enormous stock, some of them distinguished by beautiful colouring, embraces every subject under the sun. Up-to-date portraits and cartoons for political lectures, geographical and nature study slides suitable to the school, religious and ecclesiastical subjects specially designed for the lantern lecture so much in vogue with literary societies in connection with churches and chapels, and the very latest topical events, such as Bleriot's Channel Flight, the Naval Pageant, the Fleet at Cowes, the Territorials, or the Britt-Summers Fight, for the masses.





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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Gas Cylinders.

T. H. (Derby).—There is no need for you to worry yourself as to the tests the cylinders are able to stand. The gas compressing firms will see to all that kind of thing.

Lantern Chemical Experiments.

AJAX (London).—At present it is very questionable whether it would be worth while to introduce a series of chemical experiments by the aid of the lantern, between each kinematograph film subject shown, as we feel assured the patrons of animated picture shows want a certain amount of amusement combined with excitement. To carry out your project would entail a competent lecturer being present to give a description of what was going on, and just at present the time is not ripe when the two subjects mentioned can be run in one show. A few chromotropes could be introduced, however, with advantage.

A Roaring Jet.

F. WILKINSON.—It is impossible to give off hand the reason for your jet roaring, for there are several items which might cause this. The fault may lie in the coarse make of the jet, or a small abrasion in the nipple left at the time it was turned on the lathe, even the tap itself, through certain imperfections, has been known to cause a roar. Take the jet to pieces as far as you can and thoroughly clean out all the tubes, and as it is perhaps most likely that the nipple may have something to do with this, make sure that the inside of it is nice and smooth.

Silhouette Films.

X.Y.Z. (Bedford).—With reference to our note in this column which appeared about six months ago, we understand that Messrs. Cricks and Martin have since placed upon the market some films of this character.

Scintillating Light.

R. J. COOMBS (Calcutta City Mission).—The use of prisms would not be of much benefit in producing the effect you aim at. One method for ordinary lantern work would be to draw the necessary lettering in black on a white background, then make a photographic negative from this and develop it up black. This would give you the lettering in clear glass on a black background; mount this in a frame of the comic slipping-frame class. This having been done, cut a piece of glass of the necessary size to slip backwards and forwards, and on the portion which passes the lettering rule black diagonal lines, say six to the inch. When this glass is moved too and fro in its holder a novel effect will be produced. Instead of the lined glass spoken of, the title (in clear glass) might be mounted in conjunction with a chromotrope, when the lettered portion would have a weird effect. If, instead of using the negative, a transparency be made from it, the effect with this latter arrangement would be that the lettering would show in black in the midst of the chromotrope design. Should the kinematograph be employed, then the making of a scintillating title slide is a simple matter once the necessary arrangement of lighting, etc., has been erected. This would be after the style of moving electric signs, which although common enough in this country, yet may perhaps not be general in Calcutta. The desired word or words is built up of numerous electric incandescent globes. A compound clockwork or other mechanical switch is so arranged that each lamp is lighted in rotation, and when this is carried out briskly it has the appearance of each letter being written in light. Various changes can be made in connection with this arrangement, for instance, the lighting of the lettering can first be carried out vertically, then suddenly put out, and again lighted horizontally. It will be apparent that with this system innumerable changes can be brought about.

Sharp Image from Lens.

R. (Cardiff).—If your lantern objective happens to be a Petzval portrait lens, the flatness of field can sometimes be augmented by removing the separating ring between the component parts of the back combination and substituting a much narrower ring, so as to bring the convex and concave lenses closer together.

Acetylene Gas.

G. H. G. (Dublin).—There will likely be a little deposit on the inside of the copper tubing, but this deposit will be so slight that it need not be taken into consideration from a dangerous point of view. This gas becomes dangerous if compressed beyond two atmospheres in its ordinary state, but if the compressed gas be dissolved in a certain percentage of acetone then all dangerous conditions are eliminated. It is hardly likely that you would be able to do this in an amateur way, for the acetylene under pressure is forced into steel cylinders containing acetone, and the gas becomes dissolved in it. The acetone will dissolve about twenty-four times its volume of acetylene, these being computed with the gas at normal pressure.

Smoke-proof Box.

W. EDWARDS.—Strictly speaking, we question if there is such a box which can be used in connection with the kinematograph, but of course everything depends upon the definition of "smoke-proof." The London County Council regulations in connection with kinematograph displays which are occasionally included in a program (in contra-distinction to where they form a regular feature) state that the lantern must be contained in a smoke-proof box constructed of sheet iron on substantial framework and fastened together securely. The box shall be of sufficient dimensions to allow the operator to work freely, and the floor shall, if boarded, be covered with asbestos or other fire resisting material. Such enclosure shall whenever practicable, be ventilated to the outside air, and the entrance door thereto shall be self-closing and smoke-proof.

Jerky Kino Panoramas.

M. L. & SON (London).—The chief trouble seems to be to move the camera around with a steady non-stop motion. Some time ago a camera and stand was constructed in which the turning of the taking handle rotated the camera, but this idea seems to have been abandoned as it was only possible with it to turn the camera in the one direction and at a fixed rate according to the speed with which the handle was turned. On another page an article will be found dealing with this subject. The mechanism for driving the camera around should be quite independent of the exposing mechanism so that the camera may be turned either quickly or slowly in either direction, the main object being to ensure perfect steadiness in the motion so that at one moment it may not be quick—then a jerk—then slow. The picture when seen on the screen should appear as though it were being slowly and evenly wound across the screen.

The Life of a Kinematograph Film.

JAMES SPENCE.—It would seem to be impossible to say when a film is "done," as this is a matter of degree. At a high-class place of entertainment they are, as you term it, "done" very soon. At second-rate places they consider them good when the first-mentioned have practically cast them to one side. In this manner they are used on a descending scale, each time at a lower class style of entertainment. What would be considered utter rubbish to a cultured audience would be considered splendid amongst certain audiences—say, the South Sea Islanders. It is thus impossible to say how long a film will last it in constant use.

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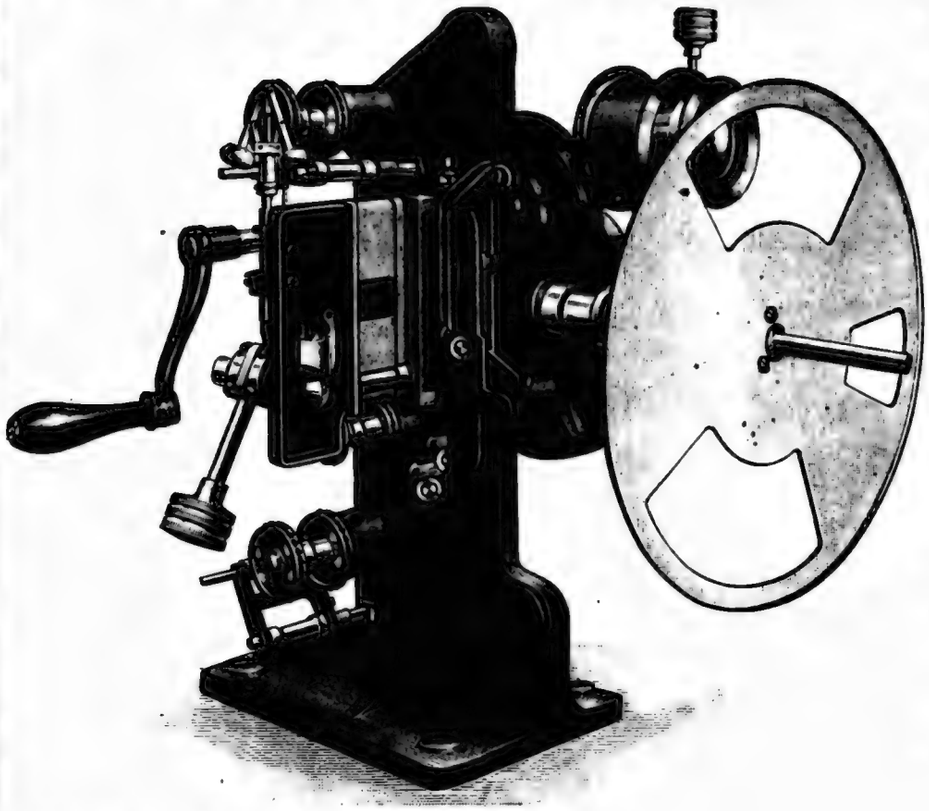

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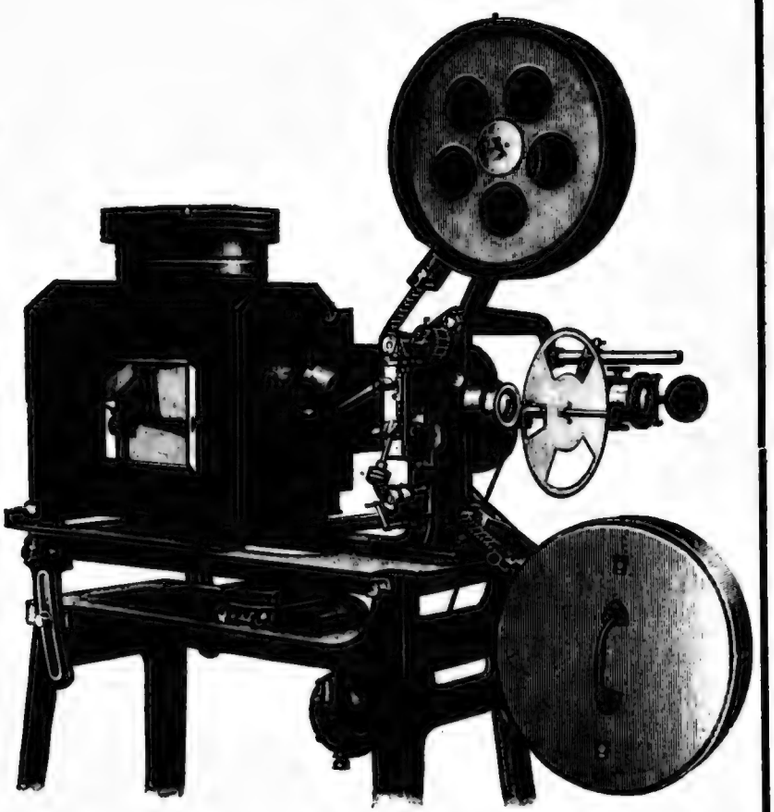

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AUSTRALIA.

(From Our Own Correspondent.)

There is no doubt about the hold which moving pictures have obtained on Australians. The theatres devoted to kinematography are always well patronised, and, indeed, bring the very best class of people in our community, as well as the humblest—and we have not a very humble class here, for Australia gives bread and good butter and a fine slice of independence to all who work—and work is now generally good; so that may account for the happy looking audiences at the various picture shows.

I must say our shows are conducted in the very best spirit of the profession, and no one hesitates to patronise them on the score of objectionable pictures.

The films now commanding attention here are the Vitagraph Company's Napoleon, and Napoleon and Josephine. They are exceptionally good subjects and are a credit to the producers, and are considered here to equal anything shown. The film by Pathé also deserves a word of praise, but unfortunately the figure of Napoleon is considered to be out of harmony and does not fulfill our idea of the "man of destiny." The public here are just as keen to detect shortcomings as in London, and are as ready to express their opinion. A good film is invariably appreciated, but an indifferent one gets no mercy. The educational film is now in much demand here, and dramatic films are much in favour, if near the mark and not too evidently "pifflers." The Cowboy and Wild Indian subjects simply empty the streets and pack the shows running them. Comics must be real funny or there is much pain in the pit, and racing pictures are just tolerated if out of the ordinary. There is a high demand for the genuine wild life picture—no stuffed monkey, please—and where adventure and hairbreadth escapes are thrown in the audience simply want to hug the showman.

Exhibitors are all anxious to see the Urban coloured pictures and are hoarding the sovereigns in anticipation of going nap on the first comers to our market—if they are "up to bill." In the talking picture machines the new demand is for more noise, sweet melody, if of the low toned kind, is not shifting the showman or his patrons one inch.

The writer thinks if the air-pressure machines were used in conjunction with the talker more satisfaction would come along.

The Queen's Hall, Pitt Street, Sydney, will shortly be opened as a moving picture theatre, and elaborate fixings are going ahead inside and out. Something very extra special in talking pictures and other attractions are promised.

Although not gazetted it is public gossip, that all halls where kinematograph pictures are shown are to be licensed, and under strict Government supervision. This will stop Sunday shows. The Bijou, Alhambra, Oxford, Hippodrome, and various suburban shows which at present open to Sunday audiences will not like this, and indeed the miserable looking wanderers of the City Sunday will miss the harmless pastime.

Country shows are not complaining too much, and one good representative of the travelling kinematograph, Mr. Phelan, is in clover, for owing to a shrewd system followed by him from the beginning, of giving only the extra best to his audiences, he has established himself in both the States of N.S. Wales and Queensland. When Phelan opens in a country town the opposition generally take a day off. He travels by motor. Another successful travelling showman is Mr. Fitzgerald, showing as Fitzgerald Bros.—not of circus fame—and his methods are unique. He travels by motor also and carries a dynamo and engine, so that his pictures are electrically put on. He gives three or four shows a week, and a £20 house is only just ordinary to him. He adopts the dress of Buffalo Bill, or a bedizened admiral, or even a meek but respectable clergyman, as necessity or his humour demands. When he reaches a township the residents know it, for he distributes his bills from the motor car around the streets to the joy of the young community. When the time approaches for the show to open he produces a fire bell that would wake the seven sleepers, and in a trice the town is in a furore. Mr. Fitzgerald doesn't believe in hiding his light, and his bell and his surprising methods fill his house every time—for they all want waking up in country towns.

Spencer's Theatrescope Company continued, when the mai left, to be doing fine business. The program consists of Harry Lauder, etc., on the Chronomegaphone, and a few of the subjects are Napoleon, The Wood Chopper's Child, Uplifting of Mr. Barker, Logging in Canada, On the River Menan, Lesson in Cycling, The Cord of Life, Jealous Dog, Invisibility, and a host more. On Friday a distinguished party from Government House, including the Hon. Captain and Lady Ruthven and a good sprinkling of military gentlemen visited the show.

BRISBANE.

King's Lyceum Hall is booming greater than ever. The new Lyceum is a great improvement on many of the southern houses, and it is a matter of difficulty to get past the house as the crowds leave after an enjoyable evening spent watching one of the best programs in the City.

West's Pictures have come to stay, and judging by the appreciation of the public they are welcome. The Centennial Hall is not in the best of positions, but that makes no difference when the program is good. This Company still holds their old popularity.

The London Biograph Company have closed a successful season, but will be well to the fore again in a couple of months.

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We have just received the negative of this patriotic display, and can thoroughly recommend it to showmen. Over 70,000 children take part in the living Union Jack and the Exercises. This is sure to be a popular Film. **Length 395 feet.**

The Britt-Summers' Fight

As mentioned last week, we secured a good film of this interesting fight and booking is proceeding merrily, despite the fact that there have been several fight films of late. There are a few towns left open, and we shall be pleased to receive applications for vacant dates.

The Twenty-first edition of the well-known *CHRONO CATALOGUE* is issued this week, and Showmen will do well to write for a copy. Everything appertaining to Kinematography is listed, and a new feature of this issue is the Chronophone, which we have now included in the general catalogue.

The *M.C. Chrono de Luxe* is thoroughly described and illustrated by three blocks. This machine is designed specially for all day shows, and we shall be pleased to prove our assertion, *i.e.*, steady as a lantern slide and flickerless.

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NEW YORK, August 4th.

A Talk About the Patents Company.

I had an interesting talk with a gentleman associated with the Moving Picture Patents Company a day or two ago, and on the principle that both sides should be given a hearing (the Independent case having already been presented in your columns) I think his statements should be of interest to people on your side.

My informant began by ridiculing the suggestion that the Patents Company was a trust formed to grab the whole business and eventually to put the renter or middleman out of existence. "As time passes," he said, "the origin of the Patents Company, or rather of the organisation which preceded it, is being forgotten. You must remember that about two years past the film business here was in a state of confusion compared to which the present disorganisation in Europe is nothing. Prices for hire had been cut to such a point that a profit could not be made, and renters were living on their capital. No one realised the gravity of the situation more than the renters themselves, and the first steps towards an organisation was made by them appealing to the manufacturers to help regulate the trade in a way ensuring a living profit to all the various sections. It is important to bear in mind that the first suggestion came from the renters.

"It happened that at this time the long pending lawsuits between the Edison Company and the American Biograph Company had been concluded, the decision of the courts being in effect that no one but the Biograph Company could legally make moving pictures in the States without the permission of the Edison Company The manufacturers realised that this furnished an admirable opportunity for starting on a sound basis the organisation desired by the renters. They got together on the basis of the Edison patents, the Biograph Company, and George Kleine, the principal importer, being excluded, and then called the renters into conference. The result of that meeting, which was attended by representatives of 106 renters, was that certain measures for the regulation of the hire business—prices, etc.—were agreed to and the Film Service Association formed.

"The renters had no sooner got home after the meeting than they began to violate every agreement they had made with the makers. Cutting re-commenced, and in a short time they were again calling out to the makers to save them from extinction. Their situation was more serious on this occasion owing to the fact that the makers had considerably shortened their credit, having found that their capital was practically carrying the renting concerns.

"A new organisation became necessary, experience having shown the F.S.A. to have failed of its purpose. The new organisation took the form of the Moving Picture Patents Company, the eight Edison licensed manufacturers strengthening their position and proportionately weakening the Independents by taking in the Biograph Company and George Kleine, representing Urban-Eclipse and Gaumont.

"It is said the Patents Company is a Trust. I have always understood one of the main objects of a trust to be the regulation of output of each constituent firm. The Patents Company regulates negative output it is true, because everyone realises that a negative output beyond a certain length would be over-production and result in loss. But it places no limit on the production of positive film, and if one member of the company could by producing subjects of wonderful merit grab the whole of the trade of the States it is open to him to do it. The renter, again, is free to make his own choice from each week's productions, and if he liked could buy all his films from one firm. Is that a Trust-like proceeding?

"If any justification were needed of the formation of the Patents Company it would be found in the present proceedings of Mr. J. J. Murdock, who is busily engaged in starting rental exchanges of his own. Murdock is experiencing exactly the same trouble which led us to combine. His renters are hiring out rubbish at cut prices, representing the "dope" to be the product of the firms he represents. That is just what happened two years ago and which was stopped by the manufacturers combining, and I wish to ask which is better—to organise the renters and by price agreements, etc., stop these evils, or to cut out the renters entirely and start in opposition yourself? It is indeed an amusing commentary on the anti-Trust shout of the Independents that they should be forced to a proceeding savouring far more of Trust methods than anything the Patents Company have done.

"A last word. You have heard a lot about the alleged disappointment of the Patents Company in not collaring the whole trade. You may take my word for it that the Patents Company never expected to get the whole of the business, and is getting a bigger proportion than it expected. What is more, royalty notwithstanding, it is getting more every day. It stands to reason that to succeed with the American public you must present a majority of subjects of American interest, and that accounts for the fact that exhibitors are coming back to the fold in such large numbers, for, despite their loudly expressed contempt for patents and other things, the Independents have not yet succeeded in producing a single American subject of merit!"

Back to the Fold.

One of the surprises of the formation of the Moving Picture Patents Company was the refusal of a licence to the Geo. Melies Company, which had previously been one of the eight Edison manufacturers. Whatever the difficulty was, it has been overcome, and the announcement is now made that Melies has been licensed by the Patents Company to manufacture and import, and will begin to release one reel weekly about September 1st. A studio is being erected in Brooklyn, and Mr. Wallace MacCutchin, late of the Biograph Company, placed in charge. The Selig Company, and it is believed some others of the Patents party, will begin to release an additional reel at the same time.

Express Companies Modify Ruling.

The committee that was appointed at the last meeting of the Film Service Association to co-operate with the Patents Company and the manufacturers in petitioning the express companies to modify the order in regard to the carrying

Vitagraph Headliners

The Duke's Jester, or A Fool's Revenge

Antonio Bordega, a deformed notary, whose young wife stabs herself to escape Malatesta, a dissolute young noble, leaves town with his baby, swearing vengeance. Fifteen years later he becomes the Duke's jester, and in this disguise watches Malatesta. In trying to wreak vengeance, Antonio's daughter is carried off instead of Malatesta's wife. The jester, thinking his plan successful, gloats over his revenge, is killed by the nobles, while his daughter is restored to her love unharmed.

Code "Dukjes" **Length 945 feet**

THE OLD ORGAN

A pathetic story of a young widower who leaves his baby with his mother to seek his fortune in the gold fields. He is accidentally blinded by a dynamite charge, and helpless, he is forced to beg. Years later, in wandering through the country, led by a dog, he hears a tune which his mother used to play. He is overcome, falls to the pavement, where he is found by a young girl, his daughter. He is at once recognised by his mother and a happy reunion of mother, son and daughter takes place.

Code "Oldor" **Length 520 feet**

The Troubles of an Amateur Detective

A screaming comedy, picturing the vain attempts of a rural detective to gain fame and renown. His would be prisoners beat him to a finish, then chase him to the station house, where he surrenders his badge and goes back to the farm.

Code "Amdet" **Length 390 feet**

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of films, met the board of traffic managers of the express companies on July 23rd. The safety of the tin boxes was demonstrated, and Mr. Macdonald, on behalf of the manufacturers and the Patents Company, pointed out that non-inflammable film was now in general use and would soon replace all other. He also drew attention to the absurdity of that part of the order which called for "metal cases (excepting tin)," as, under that ruling, lead or other metals with a much lower melting point than tin could be used. As a result of this hearing the express companies, with the approval of the Inter-State Commerce Commission, have modified this order, eliminating the words "excepting tin" and adding the words "fibre-board boxes or pails," so that that part of the notice now reads:

"Accept only when in heavy metal cases enclosed in wooden or fibre-board boxes or pails."

Items.

"Silverine," a special coating for the screen which is said to render pictures more brilliant, has been placed on the market by the Monarch Film Exchange.

The Philadelphia authorities have modified their requirements as to aisles, exits, etc., so as to allow the continuance of some small theatres which would otherwise have had to close up. Cross aisles are to be allowed.

The making of the Selig Company's film of Roosevelt's exploits in Africa is illustrated in a full page article in the *Chicago Sunday Tribune*, with numerous pictures of the "jungle" in the studio, etc., etc.

The Moving Picture Exhibitors' Association, of Pennsylvania, has been formed as a result of meetings in Philadelphia.

There are rumours about that Mr. H. J. Strychmanns has resigned his position as secretary to the International Projecting Company. Neither denial nor confirmation is to be obtained from Mr. Strychmanns.

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Clapham Junction.

THE ELECTROSCOPE PALACE (Lessee, Mr. G. Fabbro; manager, Mr. J. Fabbro, Junr.).—Mr. Fabbro is making a big bid for public favour and is succeeding. Here is the program this week:—Towards the North Pole, Auntie Takes the Children to the Country, How a Girl Sold Hair Restorer, the fine art subject The Three Musketeers illustrated in 30 superb scenes, Tot at the Masked Ball, Singing picture The Church Parade from the famous opera "The Catch of the Season," "Conchita" the Spanish Belle introducing an exciting Bull Fight, His First Stick, A Good Companion, "Marseilles" Views and Scenery, The Stepmother (highly dramatic), Tylda the Lion Tamer, A Cure for Bashfulness (a good object lesson for young people), and The Non-stop Motor Cycle. Children's matinees on Saturdays.

Croydon.

STATION PICTURE HALL (Proprietor, Mr. E. Savage; operator, Mr. A. J. Greenhead).—Good audiences continue to appreciate the pictures projected by Mr. A. J. Greenhead, the operator. The program comprises A Boy's Conscience, Foolshead as Sportsman, Lonely Trappers, Students' Jokes, The Election, The Detective, Bartholomew's Dog, and Billy's on Fire.

Erith.

Mr. Sidney Bacon's new hall at Erith, opened on Bank Holiday, is doing good business with the following films:—A Son's Return, Girl Detective, Imperturbable Yankee, Queen's Necklace, Old Folks, Sherlock Holmes' Rival, and the Cinephone.

Hammersmith.

ELECTRIC THEATRES, LTD., 255 Hammersmith Road (Manager, Mr. George Putnam).—The films shown here on Thursday, Friday, Saturday, and Sunday last were The Curse of Gold, The Mountain Railway, A Trip with Mr. Wilbur Wright, A Wonderful Remedy, Moving Day, Nat's Conversion, The Naval Review at Spithead, Tame Animals at Work, Foolshead between Matrimony and Celibacy, and as a special attraction M. Bleriot's Channel Flight. Monday, Tuesday and Wednesday's pictures are A Burglar's Mistake, A Drive for Life, A Religious Fete in Russia, The Revenge, Aunt Lilly, The Inventions of an Idiot, Travelling in Abruzzo, and Those Boys.

Holloway.

PARKHURST THEATRE (Managing Director, Mr. James Washington Grant; manageress, Miss Fuller).—With a continous show from eleven in the morning, great business continues to be done. The program this week comprises Bleriot's Channel Flight, Brothers in Arms, The Showman, A Day in the Pottery Works, Plundering the Police, Arab Life, Note in the Shoe, An Indian Marriage, and Training a Mother-in-Law.

Kingston-on-Thames.

ST. JAMES'S HALL.—Mr. Sidney Bacon is still scoring at Kingston notwithstanding other river side attractions this hot weather. The first three days this week the bill included Pathé's latest, Boyhood of Videcq, Brothers in Arms, two fine films, together with Talisman, When Master Dined with his Clerk, and Foolshead in a New Disguise, whilst to-day, to-morrow, and Saturday the program comprises A Boy and His Dogs, The Man with the Dolls, and A Faithless Lover.

Leicester Square.

THE CIRCLE-IN-THE-SQUARE is doing well, said Mr. Prentice, the manager, to our representative when he called. It is certainly well appointed and comfortable enough to do a big business with a select class of people, who take a delight in seeing pictures amidst artistic surroundings. The pictures being shown included The Tyrant's Dream, Waterfalls in the Alps, Turning Out Time, What Women Suffer, Taming of a Shrew, and Gruesome Farce.

Marble Arch.

ELECTRIC PALACE.—This magnificent picture playhouse continues to maintain its high status in the motion picture world of London. The abnormal heat of the present week appears to have no depreciating effect on the high-class audiences who patronise this richly appointed picture palace. Every effort is made to cater for the residents of the West End, and Mr. Harry Alston, the courteous manager, is to be congratulated on the success of those efforts. The pictures are first selected by Mr. A. R. St. John, a gentleman of artistic perceptions, and each new series of films is rehearsed with effects before being submitted to such a critical *clientele* as that which frequent this pictorial rendezvous. The musical accompaniment is also made a special feature, the management being very careful to secure both efficient and sympathetic musicians. Miss Lindsay and Miss Townsend are the pianists, and they reflect credit on their appointment. Both the chief operator, Mr. Berson, and his assistant, Mr. Leamon, are practical electricians, and with two of the best machines, Pathé's and Gaumont's, a perfect projection is obtained. When the WEEKLY representative looked in on Monday night he found a large and appreciative audience in a delightfully cool theatre, intensely interested in the following films:—Last Episode in the Life of Mozart, For the Motherland, Boxing Fever, Home Sports of an English Gentleman, The Foundling, and He who Arrives Late Gets the Bones.

Piccadilly.

EGYPTIAN HALL.—Notwithstanding the sultry weather our representative found Pathé's pleasant picture house in Piccadilly crowded this week, under the enterprising management of Mr. Whiffin. The pictures are first class, and well projected by Mr. R. Fallon, assisted by Mr. W. Cullen. The program contained, among others, the following films:—Last Days of Pompeii, Hoist with his Own Petard, A Gallant Scout, I Will Have a Husband, Jim's Apprenticeship, A Nobleman's Dog, An Old Bachelor's Find, A Mistake in Addresses, and Venice in a Gondola.

Strand.

THE THEATRE DE LUXE was crowded when our representative visited it one evening this week. The theatre was very cool and comfortable, and it was quite a relief to get away from the heated streets for half an hour. The pictures being shown under the genial management of Mr. J. W. Hemming were The Message, Penny in the Slot, The Water Lilly, In Portugal, Interrupted Game of Nine Pins, In South Algeria, Dreadnought to the Rescue, and The Victim. The educational travel pictures illustrating Scenes in Portugal and Algeria attracted considerable attention, and provided they are not too lengthy will always ensure success with the public. The operators are Mr

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Fox assisted by Mr. Bartholomew, to whom credit is due for the steady and clear projection. Mr. Gosling is a proficient pianist, who plays to his pictures with care and attention, and everything goes well at the Theatre de Luxe in the Strand.

Victoria.

ELECTRIC THEATRE, Wilton Road, (Manager Mr. A. Bond).—The following program for this week is delighting large audiences:—The Baby's Shoe, Little Girl Detective, One Busy Hour, The Infant Terrible, In Andalusia, No Rest for the Weary, Boulogne Small Car Cup Circuit, The Macs Go Shooting, Terrible Brazilian, Trip to North Wales, Butcher Boy and the Penny Dreadful, A Visit to Lynmouth, Puzzle Mad, Lonely Villa, The Jilt, and Blessington's Bonny Babies. The pictures, as projected by the operator, Mr. Alexander, are excellent.

From the Provinces.

Aberdeen.

THE GAIETY PICTURE HALL.—The Cricket on the Hearth, Dickens' delightful story, occupies the place of honour on the Gaiety program this week. It is many years ago since the late J. L. Toole made Aberdeen playgoers lovingly familiar with "Dot," and his pathos as old "Caleb Plumer." In its presentation in picture form Mr. Dove Paterson puts his best elocutionary work into a play so reminiscent of Dickens' "Dot" and Johnny Toole. A Son's Atonement (dramatic), Salome Mad, He Grins at Last, Bertie Foolshead: Married and Single, etc., make up a fine list of pictures. The Cinephone contributes "The Love Song," by Victoria Monks. The pictorial—The World's Great Capitals, and The Red Hand were shown at the children's penny matinee on Saturday afternoon.

Accrington.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. J. Hargreaves, manager).—The Drama of the Charmettes, Pathé's art film The Hotel Thief, The Bachelor's Dream, Forgotten Watch, and Liquefaction are the headliners here.

Altrincham.

THE CENTRAL THEATRE (Weisker Bros., proprietors; Mr. W. Hodgson, manager).—The chief pictures are Pathé's The Fear, The Butcher's Boy and the Penny Dreadful, England Invaded, Foolshead Wrestling, and The Cripple's Wedding.

Ashton-under-Lyne.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. Peter Leckie, manager).—Healiners are An Aerial Elopement, The Judge of Instruction, Pathé's art film The White Gloved Man, Makeshift Postmen, and Contraband Porker.

Barnsley.

EMPIRE THEATRE (Manager, Mr. Will Smithson).—Little Sherlock Holmes and Nancy's First Pants are the films shown this week by the Palacescope along with other turns, the whole forming a very excellent program which is well received by large audiences.

TEMPERANCE HALL.—The subjects this week are Romance of Life, Trapper's Fatal Promise, The Jilt, Bleriot's Channel Flight and The Origin of Beethoven's Moonlight Sonata. The comics include When Father Buys a Ladder, Hypnotised Policeman, Salome Mad, Lucky Jim, New Laid Eggs and the Heel of Beauty. The sound effects are well studied.

PUBLIC HALL (Lessee, Mr. Wally Denvers, Manager, Mr. Will Spearman). Denvers' Bio-tableaux are attracting large and appreciative audiences. This week the subjects are—Bleriot's Flight, Lighthouse Keeper, Lonely Villa and A Mother's Love. The comics are Blessington's Bonnie Babies, The Infant Terrible and Turning the Tables. Mr. Frank H. Vernon gives the illustrated songs and sketches.

Belfast.

ST. GEORGE'S HALL (Proprietors, Entertainments, Ltd.; manager, Mr. Hubert Rogers).—The program this week contains A Father's Lesson, The Braggart, Go, Little Cabin Boy, A Trip on the Historic Medway, Cupid's Pranks, The Recent great Naval Pageant in London, The Filmophone Talking and Singing Pictures "Mona," and "I wouldn't leave my little wooden hut for you," The Violin Maker, and The Runaway Dog.

Birkenhead.

QUEEN'S HALL, Claughton Road (Mr. J. F. Wood, proprietor).—This week's program includes views of The Royal Visit to Knowsley, The Trooping of the Colours of the 4th Batt. Cheshire Regiment in Birkenhead Park, The Red Hand, The Bank Note, Amateur Acrobats, Johnny's Little Tricks, The Race for the Farmers' Cup, and The Trials of a Billposter.

TRANMERE MUSIC HALL. (Mr. Saronie, proprietor).—The bill of fare presented this week contains The Muledriver's Bride, The Deception, The Fisherman's Son, The Hand of the Victim, Bewitched Drum, His Wife's Mother, The Persevering Suitor, and How the Bull Dog Paid the Rent.

THE HIPPODROME, Grange Road (Mr. Weston, manager; The World in Motion Co., Mr. Will Sley, managing director).—The capital costume pictures Scenes in the Life of Louis XI. are well received. Other good pictures are The Talisman, The Race for the Farmers' Cup, The King's Visit to Knowsley, Cabby by the Hour, and When Master and Missus Lost the Train.

Blyth.

WEST'S PICTURE PALACE.—The opening week of this new enterprise of Mr. T. J. West has quickly captured the favourable regards of the public, and under the energetic local management of Mr. Harry Battersby has at once taken a prominent position among the entertainments of the town. Another excellent program has been presented, including The Bizeras Troupe, Curing a Jealous Husband, Spontaneous Generation (a remarkably clever funny trick film), For the Motherland, Juggins on Motor Skates (this is an absolute side-splitter), The Broken Window, Andrea Chenier (a powerful story of the French Revolution), The Extra Turn, Weise's Serum Injector, Fishing on the Solomon Islands (a magnificent coloured picture of absorbing interest and beauty), and the screaming comic A Penny in the slot.

Bournemouth.

WEST'S PICTURE PALACE.—Mr. T. J. West started the second week with a change of program, and notwithstanding the tropical heat it has been witnessed by good houses twice daily. The star films are two of the French art series, L'Arlesienne, and Le Tour de Nesles. Amongst other subjects are included Nick Carter The Double, In Southern Algeria, From the Egg to the Spit, A Waif Heroine, and several of the latest comedy pictures.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—The program this week is as usual an attractive one, and includes Boyhood, Old Maid's Dream, Narrow Escape, Was Justice Served, Army of the Future, and Chiropodist Lover. Mr. Andrew McManns, the Irish comedian gives additional attraction to the entertainment.

Colne.

CENTRAL HALL.—Oliver Twist, Dickens' entrancing story, takes first place here this week, and is well supported by Bleriot Flying the Channel, A Drunkard's Reformation, An Ancient Roman, The Talisman, Children of the Plains, and A False Tooth. An attractive program like this, apart from the many other fine subjects, appeals successfully to large audiences.

Darlington.

CENTRAL HALL (Proprietors, Messrs. Thos. Urwin and George P. Fenton; resident manager, Mr. Thos. Urwin).—The program this week provides plenty of variety combined with good quality. The films are The Downfall of the Sultan, depicting life in Morocco during recent troublous times; Under Two Flags, Life is a Game of Cards, The Little Street Waif, What Drink Did, Foolshead as Sportsman, A Holiday on the Riviera, The Escaped Lunatic, Eloping with Aunty, A Narrow Escape, The Merry Widow Hat, The Vendetta, A Gruesome Farce, and Trooping the Colours.

Edinburgh.

PRINGLE'S PICTURE PALACE, Grove Street (Manager, Mr. D. P. Cooper; electrician, Mr. Claude H. Eve).—This popular home of kinematography is more than justifying its existence judging from the bill of fare weekly submitted and the crowds who nightly flock to witness all the latest "out" in the film world. The program provided for the holiday week was of the usual high standard, some very fine educational and dramatic pieces being shown, chief among which were The Naval Pageant, and The Adventures of a Drummer Boy. Besides these there were others of equal merit, including Confidences. The

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lighter side of the program was well looked after in such subjects as Eloping with Auntie, etc. Competitions on Thursdays are a special feature of the entertainment, while the management secure the services of first-class variety turns, which also prove an attraction. The pictures are well projected, and the operator, Mr. Eve, deservedly merits the applause accorded him. Appropriate music by a first-class orchestra go to make an enjoyable entertainment leaving nothing to be desired.

The Operetta House, Chambers Street.—Notwithstanding that the holiday season is now in full swing, this house has been nightly drawing large audiences. The programs submitted are crisp, bright, and interesting, so that patrons can always rely on witnessing a good entertainment, and for the last week of the season the management submitted a really high-class list of pictures. The chief film was The Great Naval Review at Spithead, depicting such scenes as H.M.S. *Dreadnought*, torpedo firing, the attack and defence of Whale Island, and other interesting and exciting incidents. A False Accusation appealed to all having a taste for dramatic subjects, as also did The Eavesdropper. Others of a humorous character comprised The Curtain Pole, Harry has the Hiccoughs, and Aunty takes the Children to the Country. The Operetta patrons no doubt will regret that the house is to be closed for a few weeks (in order that the staff may take a well earned rest), and will anxiously await its re-opening.

The Edinburgh, Marine Gardens, Portobello (William Holland, general manager).—In an excellent variety program of general public interest is included twice daily in the Concert Hall a fine selection of animated pictures on the bioscope.

Ellesmere Port.

The Hippodrome (Mr. A. Corelli, proprietor).—Lucky Jim, Blériot Crossing the Channel, Electricity for Nervousness, Ma-in-Law as a Sportswoman, and The Farmer's Daughter make a good bill.

Glasgow.

Pringle's Picture Palace, Watson Street (Lessee, Mr. Ralph Pringle; general manager, Mr. Athol Pringle; electrician and operator, Mr. Arthur Vivian).—An excellent holiday program was provided at this popular place of entertainment. Although the programs may vary from week to week, yet the subjects so judiciously chosen by the management are always of the best and of a most enjoyable character. Despite the tropical condition of the weather, audiences have been good, and, what is also of importance, have indicated in a most appreciative manner satisfaction at the lists of pictures obiained for them by the enterprising local manager, Mr. Athol Pringle, who individually deserves well of the Glasgow public for securing, week after week, the very latest and finest specimens in animated photography. The list of pictures projected on the screen by the operator, Mr. Vivian, included Was Justice Served? or A Case of Circumstantial Evidence—a particularly interesting subject to Glaswegians just now, inasmuch as it applies, in many incidents, to a recent local case in which there was a great diversity of opinion as to the verdict given. The Son's Return and The Robber's Ruse were pictures of undoubted merit; besides a host of others designed to provide hearty laughter, such as The Major's Holidays, and Your Licence Please! First-class variety items are introduced, which help in making the weekly programs most appreciated in every respect.

Hengler's Cirque, Sauchiehall Street (Manager, Mr. Millan; operator, Mr. Wilson).—The picture season here continues in popular favour and attracts large audiences. the programs provided being such that enjoyment may be had by old and young. Among many interesting films shown was the fine dramatic picture Was Justice Served?—which was keenly followed nightly by enthusiastic audiences. Others of an interesting nature were William Tell, Nick Carter, The Little Farmer, Melody Now Forgotten, and a variety of comic subjects including Was It a Snake Bite? Please Knock, My Friend Mr. Dummy, Two Naughty Boys, and Aviation. Variety is lent to the proceedings by selections on the Auxeto-Gramophone, which assists in making a thoroughly enjoyable entertainment.

The Lyceum, Govan (Lessee, Mr. Waldon).—The enterprising management have for their reopening arranged with the Franco-British Picture Co. for a short season of animated pictures, which includes La Tosca, Napoleon and Resurrection, as well as a host of o her subjects—pathetic, dramatic and comic. During the vacation the Lyceum has been renovated and redecorated, and improvements made to ensure the safety of all visiting the establishment.

Pringle's Bijou Picture Palace, Cowcaddens.—A good bioscope exhibition is given here, the interesting subjects including Children of the Plains. The remainder of the program is a comprehensive one, and is received with hearty approval by first-class audiences twice nightly.

The Coliseum, Eglinton Street, includes in a good variety entertainment some excellent numbers in animated photography.

The Palace had for their pictorial subject How Foolshead Pays His Debts.

Ipswich.

Poole's Picture Palace (Proprietor, Mr. J. R. Poole; manager, Mr. A. C. Rogers).—A fine program is presented this week to holiday makers. Heading the attractions is M. Bleriot's Channel Flight, which is well received; A Drunkard's Reformation, Children of the Plains, and Carried Off by an Eagle are good dramatics, and well supported by A Jealous Wife, My Word if I Catch You Smoking, and A Troublesome Satchel. Miss McPherson with Illustrated Songs and the Cinephone make up a first-class entertainment, that is thoroughly appreciated.

Hippodrome (Proprietor, Mr. E. H. Bostock).—The topliner here is Morgan the Pirate, and others that meet with approval are An Enemy in the Camp, The Gipsy Child, Three-wheeled Car, The Spongers, Pulveriser, and A Day in Buda Pesth. Next week they revert to their usual music hall entertainment here after six week's successful run of pictures.

Jarrow-on-Tyne.

The Palace.—The program this week is a good one. It includes The Thames Pageant, Cartouche the King of Thieves, The Trappers, Weight Reducing Contest, Little Billy as a Motorist, Text Book of a Gentleman, Tyrant's Dream, and A Treacherous Policeman. The lecturer's (Mr. A. Clarance) descriptions are also well received.

The Kino (Proprietor, Mr. Dixon Scott; manager, Mr. F. R. Scott; operator, Mr. Askew).—Good houses are obtained in spite of the very hot weather. The chief picture is The Girl Detective, supported by The Sleeper, Your Licence, Please, Tyler's Topicals (as the Kino Mirror), The Lonely Villa, Salome Mad, Oh What a Cold, The Thames Pageant, Poor Little Kiddies, and The Text Book of a Gentleman. The singing pictures are A Different Girl Again, and a parody on All Coons are Alike. Suitable music is rendered in fine style by Miss Marie Scott (violin) and Miss Bertha Jeffries (piano). The "effects" are worked by Mr. Nicol Chat.

Liverpool.

New Century Picture Hall, Mount Pleasant (Mr. Sydney H. Carter, managing director; Mr. F. A. Parker, resident manager).—This week's program includes A Holiday in the Scilly Is'es, A Balloon Trip Over Turin, The Prodigal Son, The Hotel Thief, How to Acrobat, Bluffer's Benzine, The Infant Terrible, and The Heel of Beauty.

Westminster Music Hall (Mr. Fred E. Weisker proprietor; Mr. J. Nelson Bramble, manager).—Napoleon tops the bill this week, followed by The Naval Review at Spithead, Foolshead Pays His Debts, and No More Hats Wanted.

Llandudno.

Theatre of Varieties (Manager, Mr. S. Hughes, jun.).—Saul and David is the big film here this week, supplemented by a capital picture of the celebrated Italian regiment known as The Bersaglieri, a good educational piece. An Interrupted Jollification is a good fun maker. The pictures are claimed to be the clearest, brightest, steadiest, and most up-to-date ever shown in Llandudno.

Monkwearmouth.

Wheatsheaf Hall.—The following entertaining program is put on this week by the New Animated Picture Company: A Drive for Life, The Dynamite Waistcoat, The Cowboy's Sweetheart, The Old Folks, The Lady Bone-setter, The Tardy Bridegroom, Doomed, How a Fashion is Started, whilst a delightful trip through Edinburgh to the famous Forth Bridge is provided by the film entitled Bonnie Scotland.

North Shields.

Borough Theatre.—Once again this theatre is to the fore with an excellent series of animated pictures, including The Tower of Nesle, Brothers in Arms, The Peach Basket Hat, Theodore's Concert, The Life of a Chicken, A Quarrelsome Man, and Merry Old Girls. The Cinephone also contributes.

Howard Hall.—A most successful program is presented this week. The pictures include The Race for the Farmers' Cup, A Ramble Round Naples, The Heel of Beauty, Inexperienced Angler, The Gamekeeper's Daughter, Oh! that Beard, Boiling Billy, and The Queen of the Ranch.

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LENGTH 530 FEET.

Central Palace.—The films include The Beautiful Riviera, and Jimmy the Stove Fitter.

Newcastle-on-Tyne.

Royal Picture Hall, Groat Market (Manager, Mr. Hall Jones).—The Great Thames Naval Pageant continues a favourite headliner, as well as The Cricket on the Hearth, whilst other interesting films are Tragic Life, The Winners, A Magnetic Burglary, Trying to get Arrested, Inventions of an Idiot, and Electricity for Nervousness. A novelty is introduced by the engagement of Eugene, the girl with the male voice, who sings the illustrated songs.

New Brighton.

The Tower Variety Theatre (Mr. R. H. Davy, general manager; Mr. R. E. Goffin, assistant manager).—Thelly's Heart, The Vendetta, Then There was a Row, and The Animated Newspaper are all excellent crowd-drawers.

Oldham.

The Hippodrome (Weisker Bros., proprietors) presents this week Baby's Shoes, The Little Drummer Boy and his Dog, Italian Artillery Crossing the Alps, The Heel of Beauty, and The Cabman.

Plymouth.

Theatre De Luxe (Proprietors, Electric Theatres, Ltd.; Mr. H. Knowles, manager).—A first rate selection of subjects is given this week, including The Little Shepherd of Tumbling Run, Swedish Army Manœuvres, Simple Simon at the Races, A Rural Elopement, From Egg to Spit, The Peril of the Fleet, The Blind Detective, On and Off the Stage, Life in Constantinople, Mr. Durant Wants Amusements, The Miser's Will, Dissolving the Government, The Photographic Habit, Bob's Electric Theatre, also several travel and industrial subjects.

Preston.

At the re-opening of the Embee Hall Messrs. Merigold Bros. put on the pick of the picture world, and they were greatly assisted by a number of excellent films kindly lent by Messrs. Walturdaw & Co. of London. The program submitted to an appreciative public included Blériot Flying the Channel, Review of the Fleet, Convict, Guardian's Nightmare, Dreadnought to the Rescue, Baby's Shoe, The Talisman, Two Naughty Boys, and The Trappers.

Ramsgate.

Picture shows are evidently in high favour at this popular holiday resort, as in addition to being given daily all the year round at the Marina Theatre and Royal Victoria Pavilion, at the Palace Theatre they are the principal feature during the Winter months. That the pictures are appreciated is evident by the hearty applause which greets them at every performance.

Marina Theatre (Manager, Mr. W. J. Attack).—This theatre, although out of the way of the "madding crowd," owes its success to the great merit of the shows, the manager fully understanding the value of getting the best he possibly can for money, with the result that audiences are both numerous and appreciative. The theatre is a very convenient one, with a seating capacity of about 800, and is comfortably seated and fitted up throughout. The projector used is a novel one, being made to Mr. Attack's own designs, and is worked by Mr. Attack, jun., the genial manager's son. This week the program includes The Chess Players (comic), The Old Hall Clock (dramatic), An Unlucky Acquisition (comic), Chinese Pastimes (travel), Receiving the Rent (comic), For Her Country's Sake (dramatic), and The Tyrant's Dream (comic). A capital variety is introduced in the performance of Tiny and Mite, who, although young, give a pleasing and marvellous song and dance turn. As an evidence of their talent we may say that they are engaged to play the babes in the next pantomime at the Theatre Royal, Leeds.

Royal Victoria Pavilion (Manager, Mr. J. W. Lennon).—This is one of the largest picture halls in England, the theatre seating over 3,000. It is handsomely furnished throughout, and being right on the beach where all the holiday-makers congregate it has a large share of public support. Mr. Bert Teag is the operator, and the machine and films are all supplied by Ruffell's, who deserve every credit for the show they supply. This week's program includes Carlo's Revenge, Pretty Dairymaid, Ragpicker's Wedding, Trip on the Nile, Fatal Telegram, A Week's Absence, Arabian Pottery, and Cold and Its Consequences.

Rochdale.

Pringle's Picture Palace (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The success of Pringle's Palace is well merited. Enterprise succeeds enterprise with gratifying rapidity. This week the great art film The Prodigal Son is making a great hit. It is by Henri Laveden, the author of The Murder of the Duke of Guise, that other famous film story, and is acted by prominent Parisian exponents of the histrionic art. Among other pictures are The Naval Pageant, The Doctored Dinner Pill, Photographer's Habit, Lunatics in Power, Colin's Dream, Coney Island, and A Humble Hero.

Southend.

Pier Pavilion.—Jurys pictures continue to be a great attraction to the Pier promenaders. The headliners this week are The Legend of Orpheus, The Amorous Minstrel, The Japanese Dancers, Runaway Coster's Barrow, Penny in the Slot Machine, The Austrian Alps and The Process of Liquefaction.

Prince's Hall, Tyler's Avenue.—Good business is being done here this week, the program being My Watch is Slow, Nicolo de Lapi, Bertie Buys a Bulldog, Paper Pulp Making, A Young Mother, A Considerate Cabby, Little Jim, The Kiss of Judas, The Locket and The Curate at the Races.

The Picture Palace, Pier Hill.—Crowded houses are enjoying the fare provided this week, which includes—School Boy's Revenge, Ruffians Public House, Nick Carter in Danger, Coast Guard, Poor Little Kiddies, Greek Slave, For Honour, Saul and David, Chicago May, Mr. Fuzzy, Two Little Shoes, and many others.

Sheffield.

Central Hall (Proprietor, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, F. E. Pearson).—Regardless of the hot weather the usual large audiences witnessed an attractive holiday program. The dramatic films included the sensational Adventures of Chicago May, The Bank Messenger, Tragedy of the Truth, and the powerful subject The Burglar's Mistake; Love Germs, Trying to Get Arrested, and the sticky story of Patent Glue were also well appreciated; humorous pictures; Harry Briggs, vocal and mimetic artist; Arthur Astill, mimic of birds and animals; and France and Fairleigh, in a smart comedy act, received the hearty approval of the audiences.

The Grand Electric Theatre (Proprietors, The Vaudeville Syndicate; manager, Mr. Arthur Turpin).—Last week's program succeeded in drawing the largest houses of the season at this well-known bijou theatre. The pictures which secured great applause were Vengeance is Mine, I Will Repay, The Deception, Paying up Day, The Share of the Poor, A Bogus Lord, The Stepmother, The Girls and Daddy, The Village Gossip, and the laughable adventures of The Man of Many Falls. The films are supplied and exhibited by Edwards' Imperial Bioscope Company of London.

Hillsbro' Palace of Varieties (Proprietor, Mr. J. C. Brothwell).—The Palaceites were packed like sardines on Saturday, but such little inconveniences did not deter them from showering their favourite pictures with applause. The series of films submitted included The Near Sighted Professor, The Russian Fleet, The Imitation Craze, Mother Whipper, Royal Pottery, a great success entitled Rifle Bill "Spectre of the Plain," and a roaring comic The Village Marathon; a very appropriate title for this film would be The Warwick Company's Sports. Capita's Living Marionettes and Miss Kate More, a popular descriptive vocalist, provided excellent variety turns.

Theatre Royal, Attercliffe (Proprietors, The North of England Theatres Corporation; manageress, Miss Hope; assistant manager, Mr. L. V. Waite).—The Royal patrons were treated to an excellent holiday program. The interesting subjects projected were The Eternal Love of Romance, the A. B. Company's successful film The Winning Coat, The Little Dog Clipper, Who Stole Casey's Wood, Mary Jane's Numerous Lovers, and a very smart Pathé comic A Cheap Entertainment. Miss Alice Gill and Mr. George McDonald rendered successful vocal selections. Performances here are on the twice nightly system.

Raymond's Palace, Attercliffe (Proprietor, Mr. Matt Raymond; manager, Mr. E. H. Dobson).—Mr. Raymond presented a splendid series of pictures last week, included in the films were Louis XIV., Confidence of a Woman with a Past, Maggie's Sweethearts, Theodore's Concert, Fido to the Rescue, Plundering the Police, Foolshead the Wizard, and the exciting adventures of Penny Dreadful Billy. Wensley Russell, vocalist, and Fred Karno and Company in their comedy sketch "A Week End at the Hotel de Quick" supplied the variety.

Barrasford's Hippodrome.—The films projected here were The Poacher's Daughter and A Tooth and a Slap in the Face.

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SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The Surrey did well last week with The Smokeless Stove, The Grocer's Rival and Falsely Accused.

South Shields.

TIVOLI.—Mr. George Black again presents an excellent list, including, The Snowman, A Modern Penelope, Bob's Revenge, The Amateur Acrobats, Put a Penny in the Slot, Father Buys an Armchair, Portugal, and Andrea Chenier. The song pictures are also well received.

PRUDENTIAL HALL.—The Imperial Animated Picture Company present The Legend of Orpheus, The Vulture, Fishing in the Salmon Islands, The Foundling, Bob's Revenge, The Meanest Man on Earth, A Novel Stake, and The Biseras. The Cinephone is also accorded a hearty welcome.

TEMPERANCE HALL.—The King's Picture Company show, among other films, The Message, Father Buys an Armchair, Lady Millicent's Visitor, Salt Fish, and The Cowboy's Sweetheart.

St. Helens.

CO-OPERATIVE HALL (Weisker Bros., proprietors; Mr. A. Evanson, manager).—Masaniello is well received. Other good films are Magnetic Burglary, Foolshead as Sportsman, Nat's Conversion, and Dumb Sagacity.

Swansea.

PEOPLE'S PALACE, High Street (Manager, Mr. William Coutts).—This week the excellent program contains For the Motherland, Nana' Mother, The Lion's Bride, His Ward's Love, A Trip to the Scilly Isles, The Waif Heroine, He Wins at Last, The Quarrelsome Man, Pity and Love, A Busy Night, A Narrow Escape, Aunt Lillie, Policeman's Love Story, A Ruined Life, Put a Coin in the Machine, Peril of the Fleet, and Father Buys an Armchair. The illustrated songs on the Cinephone are, as usual, much appreciated by the audiences.

The Hartlepools and Tees-side.

BLACK'S PICTURE HALL, West Hartlepool (Lessee, Mr. George Black; local manager, Mr. George Hill).—Brothers in Arms or Comrades, Miss Muffit and the Monkey, He Wins at Last, The Blind Detective, Black's Singing and Talking Picture, Save a Little One for Me, Exciting Canine Drama, Bull-Dog, Dreadnought to the Rescue, A Bull Fight at Oran and Nana's Mother made up a very acceptable program which was highly appreciated by the excellent houses assembled during the week.

THE CANADA PICTURE PALACE, West Hartlepool.—(Manager, Mr. James Burley)—Another well assorted list of pictures was shown, the bill being headed by—: Little Sherlock Holmes. Salome Mad, a screaming comedy, Italian Artillery, marvellous spectacular display, Fancy Dress Ball, Uncle Reubens's Courtship, a screamer. Man Bull Fight and Thelly's Heart, made up a very acceptable program. The special holiday matinees were crowded to overflowing—giving Mr. Bradley and his assistants a busy time of it, but not withstanding this and the excessive heat, the entertainment proved successful.

THE EMPRESS PICTURE HALL, Hartlepool (Lessee and general manager, Mr. Albert Mathams).—The program here reads as follows Circumstantial Evidence, The Wild Forest of Java, Inventions of a Idiot, Liquefaction, A Modern School, A Cure for Rheumatism, Germany's Aerial Fleet, Sports and Pastimes at Batavia, (Java) and A Simple Story completed the bill.

THE PARK PICTURE HALL (Lessees, The Park Picture Co.; acting manager, Mr. J. W. Dale; operator, Mr. J. Grantham; lecturer, Mr. Harold Mitschke; musical director, Mr. Bert Bertram).—This week a splendid program is given and greatly appreciated by good audiences. Mr Grantham the operator is well applauded for the way he displays the pictures and Mr. Mitschke greatly adds to the effect by his clever explanations, whilst Mr. Bertram renders appropriate music. The Pictures include The Reward of Vanity, In the Country of Hindoos, The Snow Man, Bob's Revenge, The Biseras, Ma as a Sport, The Other Fellow and The Victims. Variety is lent to the entertainment by H. Baker, bone soloist and Professor Wynn and his magic Kettle.

THE CLEVELAND PICTURE HALL, Middlesbrough (Lessee and manager, Mr. Thos. Thompson; electrician, Mr. Weightman; pianist, Mr. R. Colling).—An excellent program was again presented by Mr. Thompson and comprised the following list of interesting films:—The Girl Detective, a very fine dramatic subject, He Would Skate Home, When the Deeps Speak! Logging in Norway, The Heart of Gavroche, a splendid story of a street waif, The Jilt, Father hold My Wool, Marriage Venture of Jim and Willy, The Woodcutter's Child and Little Miss Muffit and Simian Stone.

THE EMPIRE, Middlesbrough, showed the following:—Bleriot's Flight across the Channel and Boxing Fever.

Wallsend.

THE TYNE PICTURE HALL, Station Road, continues to draw crowds with their ever-changing series of pictures. The bill this week comprises among others the touching domestic drama entitled The Son's Return, and another beautiful story The Mother's Love, and the powerful military drama Brothers in Arms, are an entertainment in themselves. Then there are several good comics, notably An Awful Symphony, Our New Servant, and Cabby by the hour. The travel picture shows views of Stockholm.

Whitehaven.

MARKET HALL (Lessees, The Edisonia Company; manager, Mr. Victor Branford).—Following the success of Bank Holiday week Mr. Victor Branford put on another attractive bill this week. The headliners are Life is a Game of Cards, End of a Tyrant, What Drink Did, The Street Waif, and among others the beautiful coloured film by Pathé Freres entitled The Vendetta. Then there are A Gruesome Farce, Irish Guards Trooping the Colours, A Narrow Escape, The Merry Widow Hat, The Escaped Lunatic, Foolshead the Sportsman, Under the Flag, A Holiday on the Riviera, and Eloping with Auntie. The operator is Mr. Chas. Teague; musical director, Mr. W. Gray; and advertising inspector, Mr. J. Peet.

Wigan.

THE CANADA PICTURE CO. (Manager, Mr. W. F. Jackson).—The pictures shown here attracted good houses, and included A White Lie, and A False Oath. Other good pictures of a humorous and interesting turn were The New Governess, William's Hard Times, White Mice, Jim Engaged to be Married, His Only Friend, and others, all of which tended to make a forcible impression on the patrons, who marked their appreciation of the excellent program provided.

NEW CENTRAL HALL, King Street (The World in Motion Co., Mr. Arthur Russell, manager).—La Tosca meets with a good reception. Other good pictures are The Long Arm of the Law, Bicycle Highwaymen, Captain Moustache, and The Bogus General.

York.

VICTORIA HALL (Mr. Sidney Bacon).—The York Pageant enters on its third week here, and seems as popular as ever, being witnessed by the Bishop of Hull and Dr. and Mrs. I. Ramsey, who did so much for the Pageant. The remaining films are Gold Piece, Butcher's Day, Son's Return, and Girl Detective. Mr. Cade Burnette is the actor vocalist.

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Not only from the artistic point of view have the company succeeded, but also from the financial. The shareholders are getting good dividends. Fortunately for them they have elected to invest their money with a sound company whose business it is to acquire and to equip theatres and run them with pleasure to the masses and with profit to themselves. The directors of Electric Theatres (1908), Ltd., are not company promoters—here to-day and gone to-morrow—but they are steadily building up a large and remunerative industrial concern.

A representative of the WEEKLY had an interesting chat this week with Mr. W. M. Borradaile, the astute general manager and secretary of the company.

"A splendid investment for your shareholders," said our representative, "and to what do you attribute the phenomenal success of the kinematograph industry?"

"Primarily, because it is a healthy form of entertainment appealing to the dramatic, the emotional, and the humorous instincts of humanity. Secondly, because, so far as our theatres are concerned, we place a luxuriously fitted building at the disposal of the public at popular prices."

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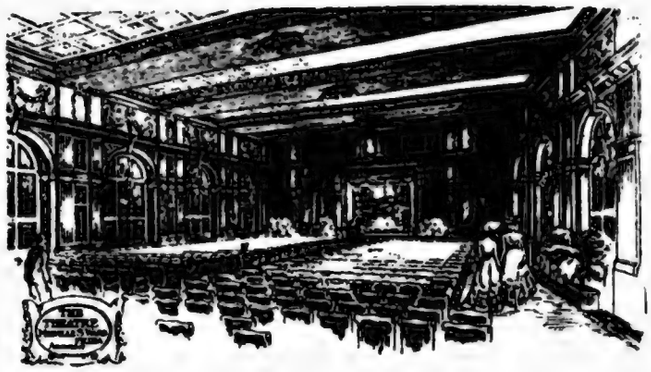
"We are arranging for twenty to thirty others in all parts of London and the provinces. Our next London theatres will be at Balham, Ealing, Camden Town, and Stratford, whilst negotiations are proceeding to enable us to open up at Birmingham, Norwich, Southend, Bristol, Cardiff, Gloucester, Newport, and Liverpool."

"Now, with regard to Cinema House. Tell me about that."



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PATHÉ FRÈRES

THE UGLY GIRL (A Hindu tale by Michel Carré, S.C.A.G.L.)—Through the gates of the town a miserable woman passes. It is Canta, the outcast, a pariah by reason of her hideousness. Then comes a second wayfarer. This time it is Iaveh, a youth full of manly strength, but helpless as a child because of his sightless eyes. Outside the city, Canta goes to draw water from the well. Mournfully she ponders over her lot, when a sound arrests her thoughts. It is Iaveh, who wishes to drink at the fountain. Canta lifts her pitcher to his lips, and the blind man thanks her by a kiss on the forehead. The two hapless beings, thus brought together, continue their wanderings, Canta now guiding the steps of the blind man and their love for each other increasing daily. One day a Dervish gives a potion to Iaveh, telling him that it will restore his sight. Iaveh is overjoyed, but Canta hesitates. If Iaveh's sight is restored, will he not also scorn her and shrink away from her in disgust? Would it not be better to change the potion? Canta's temptation is great, then her base thoughts are expelled. She applies the magic liquid and the miracle is accomplished; the blind man sees, and turns to gaze upon a vision of radiant beauty—Canta, who also has been transformed by the magic power of the gift of the Dervish.

THE BOA-CONSTRICTOR.—This trick film should be a welcome addition to programs. A naturalist keeps a splendid specimen of the boa-constrictor in his aquarium. In an absentminded moment he leaves the door of the tank insecurely fastened, and the serpent makes its escape whilst its master is tranquilly studying beneath the shade of the trees. The boa-constrictor gaily meanders through the town, makes a sumptuous meal off a few hundred eggs, has a look in at a laundry, and condescends to iron a few of the articles of linen lying about. Then it enters a house, scares the maid pretty well out of her senses, and nearly annihilates the hastily summoned police. The reptile then cheerfully continues its course across the fields, finds its master sleeping peacefully beneath the trees, and as it is decidedly fond of the gentleman, it brushes his hair, fans the flies away, takes a toothbrush out and cleans his teeth, and generally displays a warmth of affection that one would not expect to find in a mere boa-constrictor. Ultimately the man of science wakes, and, delighted to find his pet by his side, mounts it and is carried home on its back.

THE UNLAWFUL HEIR (comic).—Stonybroke, a ne'er-do-well, looking for stray fag ends, picks up a letter which Count Galmier has just dropped. The letter is from the Count's solicitor informing him that a large fortune has fallen to him through the death of his grandmother. Armed with the precious document Stonybroke calls upon the solicitor, who, assured of his bona-fides on the production of the letter, furnishes him with ready money and gives him a letter to permit of his obtaining credit. Stonybroke has a glorious time; dressed in good clothes, with a luxurious flat at his disposal, the best of everything to eat and drink, he spends money like water until the rightful heir appears upon the scene, and then his meteoric flight upwards proves to be but the prelude to a greater fall.

HUNTING CROCODILES (open-air colour kinematography).—The operator has been able to procure a series of excellent animated photographs of a thrilling crocodile hunt in the island of Java. The method employed to capture a crocodile is to harpoon it, a feat which requires considerable skill and is not unaccompanied by danger. The natives use light boats, and great care is required not to strike the vital parts of the animal. When once a capture is effected the crocodile is towed to the boat, taken on board, properly gagged, and finally landed. The last pictures show the result of a successful day's sport, five or six crocodiles having been captured.

THE MOUNTEBANK'S SON (S.G.A.C.L. film acted by M. Numés of the Variétés Theatre and Mesdames Delphie Renot and Napierkowska of the Opera Comique).—Roller is a mountebank, and his hard life has bred in him a strong desire to give his son a better chance in life than he has had. He and his wife hoard all their spare cash to spend on the education of the boy, who as time goes on elects to be a doctor. When the final examination is passed, there is joy amongst the show people. From the neighbouring caravans they come and crowd around in an eager desire to press their congratulations on the young man, and one of the first to tender her congratulations is Maina, the dancing girl of Roller's troupe. She is overjoyed, for the young doctor is her lover. A new life is opened to the mountebank's son. He is constantly invited into Society, and becomes engaged to a rich heiress. He writes to Maina, telling her that he must sever himself from his past. Maina, in an agony of grief on receipt of the letter, seizes her baby and rushes to the mountebank and his wife, to whom she pours out her sorrows. Furiously angry, the mountebank takes the girl with him, and stops his son's marriage just as the wedding party is setting out. Young Roller is equally angry, but refuses to marry Maina. Time goes on, and Roller by his wild play ruins himself at cards. He sinks lower and lower, until, almost starved to death, he returns to his father's caravan. At first the mountebank refuses to help him, but relents when finally convinced that his son is willing to renounce his old life, and happiness reigns once more amongst the members of the troupe.

EDISON

EDISON MFG. CO LTD. Edison Works Wellesden LONDON N.W.

THE LEGEND OF STERLING KEEP—The scenes are located in England during the twelfth century and the film has the additional merit, therefore, of presenting a period new for pictorial pantomime purposes—costumes and scenery of different type from what has been seen heretofore. Briefly, the legend avers that whosoever should sleep in the keep room would sleep for fifty years, or awaken in the morning to find his road clear to a kingship. Lord Plantoro, coming to wed Guinevere, daughter of Lord Sterling, hears this ancient legend chanted by minstrels at the betrothal banquet and vows to sleep in the keep. He does so, but Guinevere in the night, with the aid of friends, changes things in the room to give an appearance of great age. Disguises in the morning help to carry out the joke. Plantoro's mind is unhinged, however, and the Mitred Abbot, Benedict, compels Guinevere to consecrate her life to him at the altar. Years later, however, in a beautiful scene his mind is restored in a novel manner.

THE BOOTS HE COULDN'T LOSE.—"And the Cat came back" is a phrase that could not mean more than "the boots came back" to the Hon. Mr. Scruggles who sought to relieve his domtcile of the presence of some annoying footgear. No human hands brought them back; that's what gave Mr. Scruggles his greatest perplexity; they brought themselves back. Their energetic soles were the very essence of animation. They chased their owner along dusty highways, they went faster than he had ever been known to make them when they were on his feet. He carried them far afield, but despite his best efforts they beat him back to the house and were calmly reposing in his sitting room when he returned, out of breath and with a feeling of triumph in his bosom. In a violent rage, he ordered his butler, with a threat of losing his position if he failed, to make sure they would never return again. The butler did his best, but he would have encountered inglorious failure in his efforts had it not been for the presence of a pair of opera slippers, high-heeled and coquettish, near the spot were the animated boots were thrown by the butler's hands. The opera slippers were feminine, of course, and they made such eyes, (or should we say toes) at the heavy boots that they forgot their home, forgot all else but the charm of the slippers and remained to woo.

BUYING MANHATTON.—It is fitting that in this, the year marking the three hundreth anniversary of Hudson's exploit, the event should be celebrated by a film dealing with an event to which his discovery directly led—the purchase of the Island of Manhattan from the Indians by the Dutch. No force of arms was employed against the peaceful Manhattan tribe which inhabited this island. The Dutch saw what they wanted and went about securing their desire in a manner typical of them; they negotiated with the Indians and in a business deal purchased the island for goods to the value of twenty-four dollars. The value of New York City to-day runs up into billions! Leaving the Dutch settlement, Peter Minuit sailed up the island shore to a point near the Indian encampment, negotiated with the Indians around their council fire, and the trick was done. At the landing on the shore the film opens, and the scenes following are beautiful, picturesque and ably developed, showing the cupidity of the Indians, their amusement over getting so much goods from the white men for so little in return, and closing with a panoramic view of New York of to-day, demonstrating what the white man really got.

NORDISK FILMS CO

THE SPY.—Lieutenant Duval acquires some very important papers of which he again disposes to the agent of a foreign country. With the money thus obtained he intends to go abroad, and makes his sweetheart promise to go with him. Another officer who loves her discovers the treason and has Duval arrested. As soon as the girl learns this she decides to save him from prison, and then to take leave of him for ever. The prisoner's escape is soon discovered, and the officer, following him on horseback, soon overtakes him. They fight, with the result that Duval falls dead, and the hero goes back to the girl and delares his love.

WILLIAMSON, DRESSLER & CO LTD

The cry of the film buyer just now is all for comics and Williamsons have risen to the occasion with GINGERBREAD. The scene shows the fronts of two shops. Outside one a baker and his boy have made as much as they can to keep a constant stream of customers supplied with slices of gingerbread. At the door of the other, a forlorn ice-cream merchant sees with dismay all the customers passing to his neighbours and puzzles his wit, for a means of deverting some of them to himself. An idea comes at last and taking advantage of the temporary absence of the baker he engages the latter's boy in conversation. A coin passes and the youngster goes back to his position with a knowing look. The sequel is seen in the next scene, which shows the bakehouse. The master is busy mixing the ingredients for a fresh lot of gingerbread, when he is called away telling the boy to go on with the stirring in his absence. The youngster at once gets a jar of cayenne pepper and pours a liberal allowance into the basin. Back at the shop front again they are seen busily handing the cake to an eager crowd of purchasers who, however, have no sooner taken a bite than their faces take on an anguished expression and they dash into the next door establishment to allay the fiery taste with ices. Emerging, they force the baker and his boy to eat some of the cake. The boy in his agony, confesses to placing the pepper in the gingerbread and is at once set upon by his victims. Eluding their grasp he sets off down the street, they following, upsets a sweep, turns over a milkman and his barrow, and sitting on a block of ice in an endeavour to get cool, slides down the street. When the pursuers come up with him the terrific heat engendered by the pepper has done its work, and he vanishes in a cloud of smoke.

R. PRIEUR.

THE LUCKY MAN.—A man, finding himself the holder of the winning ticket in a lottery, rushes off with some friends to obtain the prize—a motor-car, but they are not successful in its management and he is left to himself. At last he starts it, but has much difficulty in mounting it, as it rushes off running from one side of the road to the other, knocking down all that comes in its way, until it is finally stopped by the police, and he vows never to have anything more to do with motors.

THE REFORMED DRUNKARD.—A man is thrown out of a restaurant very much the worse for drink, and when he arrives home the room turns topsy turvy. After a bad night he awakes and resolves to reform and endeavour to reform others. He goes from one to another with disastrous results to himself. Finally we see him preaching to a strong man, who shows him the door. Not taking the hint, he catches him by the collar and flings him down with such force that he goes through the floor into the next room, where some young fellows are having a card party. They give him a good shaking, and seating him rather roughly invite him to take a drink, which he gladly accepts.

THE WARWICK TRADING CO LTD

ROUND OUR TERRITORIALS' CAMP is a finely photographed picture showing some of the activities of the "Terriers" now encamped at Salisbury Plain. After a panorama of the camp, the arrival of a contingent of "seven-day men," followed by a traction engine with trucks loaded with their stores is shown. Heavy guns are then seen being driven into camp, the camp kitchen is visited, and the cooks are seen busily preparing dinner. Harness inspection follows, and the prettiest scene of the subject shows the horses being watered—a view at close quarters of the animals at the troughs making a charming picture. An interesting conclusion shows the London Scottish on parade, and then marching past the camera headed by pipers and drummers.

Hineto, Limited.

The most sensational film of the week must be laid to the credit of Mr. J. G. Avery, of this firm. The "Ursula," the Duke of Westminster's famous motor boat, which is fitted with a 24-cylinder motor of 800 horse-power, costs something like £5 an hour to run, and is the fastest motor boat in the world, was put through its paces at Cowes for the benefit of his camera, and some remarkable pictures have resulted. The boat, which goes at such a speed that at times it is almost invisible owing to the water which it throws up on either hand, is several times directed straight towards the camera and swerves off at the last moment with the speed of an express train. These views are, however, tame compared to those which Mr. Avery secured from the stern of the vessel itself while

going at some 40 miles an hour. It was a weird experience to turn the handle of the camera while being whirled along backwards at this rate, but the resulting picture should be a sufficient reward for the inconvenience. One seems to be travelling in a tunnel of water, and the wake of the vessel can be seen stretching far back, with the flag at the stern of the boat fluttering madly. Showmen should not miss seeing this unusual attraction.

American Mutoscope & Biograph Co

THE CARDINAL'S CONSPIRACY.—Princess Angela's father, the King, had been so indiscreet, as to select for her a husband in the person of a Prince of the neighbouring domain. She desires to make her own choice, hence she will not even deign to look at the Prince, and no amount of persuasion or threats will induce her to change her mien. The Cardinal, however, understanding the whims and foibles of womenkind, hits upon a scheme to bring about a successful issue, in spite of the Princess' stubborness. He induces the Prince, with the aid of his barber, to change his facial appearance. He is then disguised as a guard and enlists the services of three cut-throats.—While the Princess is strolling in the gardens, the thugs seize her, with the ostensible intention of carrying her off,

but the disguised Prince rushes to her rescue, and pretends to slay them all, thereby making himself a hero in her eyes. She is at once smitten with the brave guard and allows him to escort her to the palace, where he is at once seized and thrown into prison for presuming to accompany her Royal Highness. And so it goes—the more they forbid her associating with her hero lover, the more she is determined. until at length she dons the garb of a maid, to elope with her swain. This move is thwarted by the Cardinal, who is carefully watching the working out of his plot. The recalcitrant Princess with her lover, is brought before the King, where she defiantly vows she will marry her hero, when the identity of the guard is announced.

THE COUNTRY DOCTOR.—Little Edith is taken very ill and the Doctor upon examining the child, realizes the illness to be serious indeed. So much that it would be probably fatal for him to leave her side until the crisis is passed. While so engaged, a poor woman of the village hurries to his home to enlist his services for her little girl who she fears is at the point of death. Irresolute for a moment, he at length goes, assuring his wife that he will be but a few minutes away. Arriving at the humble cabin of the woman, he finds her child very ill indeed, requiring speedy and unerring attention to save her. Meanwhile, Edith, his own child, has grown worse and the mother has despatched the maid to hurry him back home. When the maid arrives and tells him the conditions he for a moment wavers, but then his duty seems clear. If he leaves the poor woman's child, death is inevitable, so he dismisses the maid with the word that he will only be a few minutes longer, and then he will return. Little Edith sinks rapidly and the maid is again sent. This time he is about to leave, as the child is out of danger and will recover. He leaves the poor family happy and relieved, to rush madly to his own home. There, across the lifeless form of his dear child lays his moaning wife.

Cricks & Martin

WHEN JACK COMES HOME.—The opening shows an attractive young lady and her feeble old mother in the pretty garden of their cottage. Presently they enter the latter and are visited by the rent collector. They are unable to pay, and the man takes the girl to the office of the estate agent. She pleads for time, but the man is inexorable and says that he will only consent if she will become his wife. She indignantly refuses and leaves the office, and the agent at once calls in his men and instructs them to distrain on the furniture at the cottage. While the furniture is being carried out the agent renews his proposal, but while the girl is now willing to make the sacrifice her mother will not permit it. At this stage the girl's sailor lover, back from a voyage, bursts into the room and seeing how things stand, pays off the debt from his pay which he has wrapped up in a handkerchief, and then learning of the behaviour of the agent, gives him a sound flogging.

Itala Film Co.

THE EMBARRASSING PORTFOLIO illustrates the troubles of a man who, throwing away his old pocket book on buying a new one, is pestered by people who think he has dropped it by accident and insist on returning it. Despairing of getting rid of it in any other way he puts it in his mouth and swallows it. Even this is not effective, for terrible pains seizing him, he goes to a doctor, an operation is decided to be necessary and, in the result the pocket book once more makes its appearance.

Urban Eclipse-Radios

The fascinating sport of yacht racing forms the subject of an Urban film issued this week—the race at Cowes for the King's Cup being the subject of a film in which the beauty and speed of these graceful vessels are shown to full advantage by excellent photography. With their customary enterprise, Urbans had an operator so placed that each vessel passed close to the camera, in some cases an almost bird's-eye view is obtained as the yachts pass, heeling over under their immense spread of sail until they almost seem to lie on the water. The speed of the vessels is vividly shown, and the shadow effects as the buoy is rounded are very picturesque.

A vessel of a more unusual type is illustrated in another Urban film in which the capabilities of Sir John Thorneycroft's hydroplane THE SKIMMER are displayed. The vessel, very broad in the beam, glides along the surface of the water at something like 30 miles an hour, and several times is sent directly towards the camera.

IN THE TYROLESE ALPS opens with a fine view of the stone bridge spanning out of the immense chasms of the district, the trains passing are looking like a toy owing to the great height. Some charming glimpses of a mountain stream in winter making its way between snow covered rocks; follow a close moonligth view of the rapids is given. Innsbruch is visited and the Corpus Christi day celebrations showing a procession headed by a number of veteran soldiers preceding the car with the host—the latter immediately following a number of white robed children carrying flowers. After a glimpse of a typically boisterous Tyrolian dance, the film concludes with a view of the eagle nester at his perilous occupation—being lowered at the end of a rope down the face of a cliff with a steep drop of several hundred feet.

VITAGRAPH COMPANY OF AMERICA

THE DUKE'S JESTER, or A Fool's Revenge.—Antonio Bordega, a deformed notary, and his wife and baby are living happy together. Malatesta, a dissolute young noble, falls in love with Antonio's wife, and carries her off to his palace. She stabs herself. They carry the body out into the street and Antonio finds her and swears revenge. Fifteen years later Antonio has become the Duke's Jester. In this guise he is watching Malatesta, who has married a very young wife. The Jester urges the Duke to carry off Malatesta's wife for his own secret revenge; but one of the Duke's followers has seen the Jester's daughter, goes to the Duke and tells him of her beauty. The Jester's daughter is carried away and placed in an underground hall of the Duke's Palace. The Duke proposes to have a banquet for the fair lady. The Jester brings the Duke's wife to listen at the door, so that she will see the Duke is false to her. The Duchess, in a jealous rage, listens, hears a woman's voice, and poisons the wine that is being

taken into the banquet. When Malatesta appears the Jester scoffs at him and tells him that his wife is inside with the Duke. Malatesta brings in his young wife. The Duchess starts; the Jester is appalled. They laugh him to scorn and leave. The Jester then tries to find out who it is that is in the room with the Duke. The Jester realises the that it is his own daughter they carried off; that the wine has been poisoned, and she is in that room with the Duke, possibly dead. They force the doors and come into the banquet hall. The Duke lies poisoned—dead, and the Jester's daughter is in a faint. The nobles run their swords through the Jester and he falls at the feet of his daughter, who recovers and tells him of her safety, and she is placed in the arms of her lover, Dell Aquilla.

THE OLD ORGAN.—The story opens in the comfortably furnished parlour of a country home. The old mother is playing at the organ; her son, John, and his young wife are sitting on the sofa, chatting, while their little daughter of five years is playing with her doll on the floor. Presently John gets up and, with his wife, starts on a fishing trip. He sits in the boat, smoking his pipe, while his wife is absorbed in fishing. A sudden tug at the line excites the wife, and, anticipating a good prize, she jumps up and the boat capsizes. John grabs his wife, shouts for help, and finally gets her out of the water. She is taken home, a doctor summoned, but too late to save her life. John, leaving his little girl with his mother, starts for the West. Fortune smiles upon him; he strikes ore, but while prospecting with fellow miners he is accidentally blinded by a charge of dynamite. Bereft of his eyesight, John determines to return East. We find him wandering through the country, led by a dog, begging from door to door, but little success. Years pass by, and in trudging along a country road the blind man hears sounds of an organ. He immediately recognises the tune as one his mother used to play in bygone days. He is so overcome that he drops to his knees in supplication. At this moment a little girl appears at the window, sees the blind man, runs outside, helps him to his feet, and leads him into the house. The old mother is still playing, and as she turns to look at the stranger she immediately recognises in him her son, John.

THE TROUBLES OF AN AMATEUR DETECTIVE.—A long, lean individual of the rural type becomes a detective. He is ever on the alert for lawbreakers or disturbers of the peace, and at night we see him watching a man making vain attempts to insert his key into the door. The officer grabs him from behind; the man turns and kicks him into the street just as the wife opens the door and helps her tired husband inside. He spies a child playing in front of a house as a man passes, gives her a stick of candy, and leads her down the street. He is sure this is a kidnapping affair, so endeavours to rescue the girl, but in doing so gets a good beating. Passing a grocery store, our detective sees a woman picking articles from the different baskets and immediately places her under arrest, thinking her a thief. She gives him a good slap, pays the grocery man for the articles, and walks away very indignant. Further down the street a man on a stepladder, with a kit of tools, is just prying up a window. Our detective comes along and pulls the ladder down; the man attacks him, then proceeds to repair the sash. A prospective customer is looking over a suit of clothes displayed on a dummy. The detective observes it, gets in another mix-up, and is beaten again. Again he finds a woman brushing her husband's trousers, and when she pulls out a roll of bills from the pocket he starts to make another arrest. He starts with the woman for the police station, but before he has gone far she is rescued by friends, who chase the detective until he runs to the station house for protection.

THE GAUMONT CO.

The Gaumont Company have their usual week's program of eight or ten new subjects, including several fine comics and dramatics. We are informed that the orders booked show a continuous increase. The Bleriot film was a distinct winner, and the company supplied every section of the trade in record time.

EMPIRE DAY IN SYDNEY is a negative communicated from Australia, and is composed of a number of intensely interesting and effective sections. It is, moreover, extremely patriotic. The Union Jack is a prominent feature; in one case it is formed on a huge plain in living figures by many thousand children. This is one of those peculiar subjects which require to be seen to be thoroughly appreciated. Both quality and subject are quite exceptional, and we recommend every exhibitor to inspect the film.

The Summers-Britt subject is booking up strongly. Its main features have already been described, but we are asked to state that there is no reason why every exhibitor who wants same should not have the film on hire through his ordinary hiring channel as the Gaumont Company are quite prepared to let the film out either directly to any of their own customers or indirectly to any other exhibitor through the agency of any of their trade colleagues.

Eclair.

Never at a loss for a new attraction the Eclair Co. have quickly found a new character to maintain the success won by Nick Carter, and his succcessors, The Vulture of Syria, is a foreign equivalent of our own Robin Hood, the brigand who wages war on the rich only, and assists the poor with the money he takes from their oppressors. The awe he inspires is heightened by the fact that his face is of a peculiar hawk-like cast, while his fingers resemble the talons of the animal whose name he bears. In the first film, THE VULTURE AND THE USURER, the Vulture in the guise of an old man comes across a grasping landlord dunning one of his tenants—an old woman. Changing his disguise to that of a monk, the Vulture gets into talk with the usurer and persuades him to walk into the mountains, where a whistle brings his band to the spot, and the prisoner is carried off to a cave in the hills. After some time has passed he asks for water, but a glass is not given him until he pays a considerable sum of money from his stores—a similar price being exacted before he is permitted to eat. Then he is released, while the Vulture carries the money to the old widow.

The Anglo-American Film Manuf^tg Co

Father Buys a Cheap Goose is a comic with some really laughable situations arising out of the endeavours of a middle aged gentleman to carry home a goose, which he has bought from a street salesman (after a rough and tumble with other would-be purchasers) and a roll of linoleum which he has also secured at a low price. The hot weather has made the bird somewhat high, and father makes ineffectual attempts to get rid of it. Stopping for a drink, the oilcloth catches on either side of the door and bars the way, and eventually becomes unrolled. A well disposed person offers to help him home with it—with disastrous results, for as the friends pause for breath, two passers-by step on the cloth and are sent sprawling when it is drawn away. An old woman with a basket is also bowled over. Meanwhile the goose has been dropped into a pram, but the little girl in charge brings it back, and even when thrown in a dust cart it turns up again, so that father reachs home in a woebegone condition.

Cines Co.

Jupiter is Weary.—This is a laughable skit on ancient mythology, introducing excellent trick effects. King Jupiter is depicted with his crown and costly flowing robes, surrounded by goddesses and corybantes, of whom he wearies. He decides to visit the Earth, and soon finds himself in a clothier's shop, where he discards his golden crown for a modern high sleever, and puts on a frock coat over his kingly robes. He then pays a visit to a music shop and selects a lot of presents for his friends in Olympus. Among these are a violin, a gramophone, and above all a camera and a kinematograph projector. Then he goes to a theatre in his ludicrious costume and gets thrown out, and a similar fate awaits him when he tries to ingratiate himself with some modern ladies in the park. Then follows a terrible scene with the goddesses, who travel to Earth to find old Jupiter enjoying himself with some ladies in a café. Altogether the old man has a bad time on terra firma, and decides to return to Olympus, where he is once more received into favour by the erstwhile deserted goddesses, who have received the presents and are enjoying the modern music, especially the gramophone, and one of them is seen manipulating a camera and another the kinematograph machine.

J. F. Brockliss

A Troublesome Fellow is a novel comic film showing how troublesome an undesirable acquaintance can make himself. His particular friends are "out" when he calls, but he insists on intruding himself upon them. He ascertains to what café they have gone to dine, and tracks them down, insisting on dining with them. They escape in disgust, but he follows, and will be "their friend" everywhere. Not only are the pictures productive of much merriment, but the story gives many excellent views of Parisian life.

The Old Maidservant.—After many years of faithful service, poor old Mary is at last obliged to leave her master, the work being too much for her, and goes into the country to live with her married daughter. Her old master is very much distressed at losing his faithful old servant. She is seen arriving at her daughter's farmhouse. Her son-in-law discovers that she has no money and makes her do the dirty work on the farm, which is too much for the old lady. She complains to her son-in-law, and he sends her away. After walking for some miles she sinks exhausted. A kindly farmer sees the old lady, places her in his cart, and takes her home with him, where she lives happily. Three months after her old master dies and leaves her £5,000. The solicitor writes to her. The son-in-law opens the letter, and when he finds she is an heiress immediately finds her to tell her of her good fortune and bring her home. But she rejects his proposal and will not leave the good farmer who saved her from starvation.

Lubin Manufacturing Co

Through Jealousy.—Tom receives a letter in his office. While he leaves his desk, Ella, his sweetheart, enters. She perceives the letter and reads it, and raging with jealousy leaves the office. Just then her father comes in with a new pistol which he shows to Tom. Going back to his desk he handles the revolver, the trigger snaps and a bullet strikes him in the head. The shot brought Ella to the scene. She just enters the door as the pistol fell from her father's hand and as Tom jumps up from his chair to aid his employer. The ring of the shot brought some more to the scene; two policemen and some employees. Driven by jealousy, Ella accuses Tom of having shot at her father. Tom is arrested and placed in jail. The mother arrives and is informed that her son is in jail for attempted murder. Ella sees her mistake. She confesses to the mother, and both hurry to the District Attorney's office, where they explain matters. Tom is given his freedom. Ella confesses her jealousy, and the lovers are united.

Hepworth Manufacturing Co

Teaching a Husband a Lesson.—A young wife is practising on her violin. Her husband requests her to desist. The lady refuses, and the man seizes the instrument and jumps upon it. A lad bursts into the room and is surprised to see his sister in tears. After hearing the tale he whispers a plan into her ear. The boy dresses up as a smart man about town and tells his sister to leave a touching letter on the table. They both put on smart hats and dash off arm-in-arm. Entering the room the husband sees the note and picks it up and reads, "I have eloped; do not try to trace me.—Gladys." He rings for his man, and sends him to fetch his car and drives towards the station. Here, the pair have already got into the train, and the porters are bribed to detain him. The gesticulating man dashes away to his motor, and now commences a most exciting chase. The roadway running beside the railway helps the man to keep sight of the train, but it gets into the station a little before him. The laughing couple drive off in a hanson. At the river they engage a small motor boat, and it is just pushing off as the motorist arrives. He drives along the bank, keeping pace with the boat, where the occupants are kissing. At the next landing stage he hires a launch, and is after them. The chase ultimately finishes by the couple drawing up at the next convenient spot and going off hurriedly homewards. The husband is not fortunate; the police secure him, and explanations follow. At home all is cleared up, and police and husband all join in a hearty laugh.

The Jewel Thieves.—A gang of thieves are rehearsing a scheme for a big haul. A member enters a jeweller's shop and asks to see a variety of their best jewels. The man points out his fancy and tenders a note in payment. Another thief, disguised as a police officer, enters, snatches the note, declares it spurious, arrests the indignant customer, and orders the jeweller to bring along his bag of valuables as evidence. They all get into a cab which is waiting. The cab is driving down a country lane, when the thieves attack the jeweller and pitch him out at the back. A girl runs to render assistance. A policeman arrives in time to have the disappearing cab pointed out to him. The gang arrive at their place safely, and further plans are discussed to get away with the capture. All assume different disguises, the leader dressing up as an old woman with a perambulator, in which is placed the bag. He directs them all to separate roads, and appoints a time to meet at the railway station. Off they go, the woman half bent with assumed age. A policeman stops to speak with the old lady, who puts him well off the track. At a secluded spot the wary leader takes off his disguise, seizes the bag, and is running off when the jeweller and the girl make their appearance. The brave girl follows the man, and sees him join his confederates at the station. The men have just missed the train. They jump into a motor-car. The girl takes a bicycle and rides after the car, and taking careful aim fires at the back tyre. The car is brought to a standstill. While they are all gazing at the tyre, the girl dismounts, walks near the car, seizes the bag, and mounting again rides away. The men keep close behind the girl until she crosses a small bridge. The men make a sudden rush forward. The bridge totters and breaks with a crash in the middle, precipitating them in the water, and the police coming up capture them.

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

ANGLO-AMERICAN FILM CO.,
The Film House, Gerrard St., W

*Father Buys a Cheap Goose	315
The Waif Heroine	02
Zillah	595

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*Cardinals Conspiracy	999
*Country Doctor	942
The Necklace	—
The Message	—
The Faded Lilies	481
The Peach-basket Hat	666

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

Toto, the Juggler	—
Mount St. Michael	650
The Sailor's Revenge	630
Funeral Customs in China	430

CINES CO., Ltd.,
Arundel St., Strand, W.C.

*Jupiter is Weary	688
*Modern Penelope	623
Witch's Spectacles	754
Genius Misunderstood	639
Arab Life (No. 1)	385
Scenes Round Pontine	470

CLARENDON FILM CO.,
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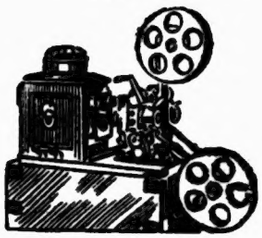

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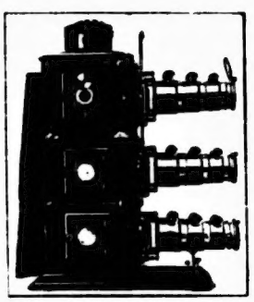

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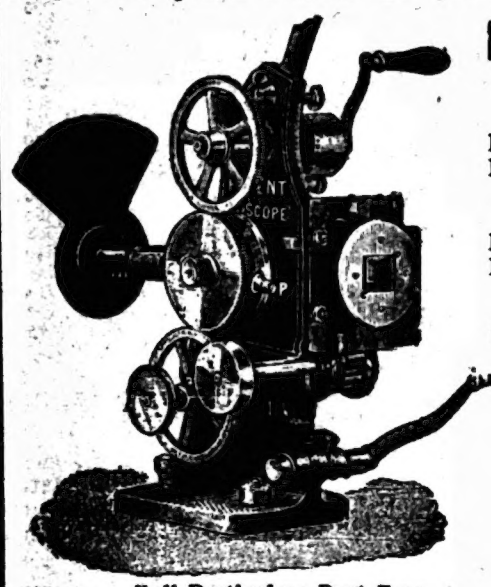

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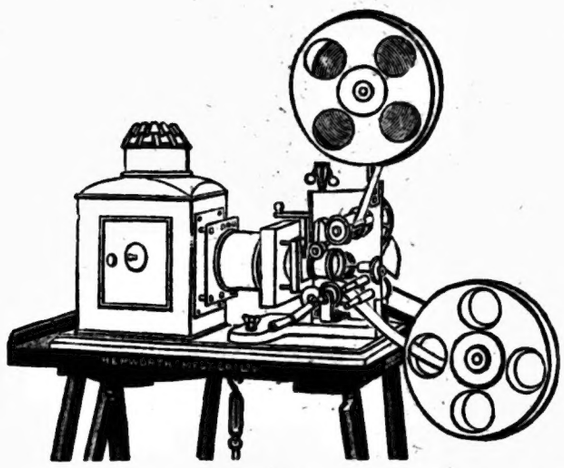

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